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Introduction

I received an email the other day and in the letter, among other things, the gentleman said "All I can say is, it's about time." Indeed it is.

This magazine has been brewing in my imagination ever since I discovered Fred Taraba's "Methods of the Masters" columns in Step-By-Step Graphics and imagined what it would be like to have a whole magazine full of 'em.... Well, that was about ten or more years ago, and it's taken awhile to bring this baby to term, but I think it was worth the wait!

A special thank you is in order to all of the writers, advertisers, subscribers and others who have supported this project from the outset and who have inspired me to finally get this thing to the printer. I hope that you are as excited about this first issue as I am, and I look forward to your comments. This issue is far from perfect, so I'm sure I'll hear lots of them!

Also, I am now in the planning stages for the next issue, and I need your help! If you have any works of art by, or photographs of, or information on, the following artists and you would like to see your material reproduced in this magazine, please get in touch with me: Al Parker, Arthur Szyk, Perry Peterson, Walter Baumhofer, Basil Gogos, Norman Saunders, H. J. Ward, Reynold Brown, Dean Cornwell, or anyone else that you think we would be interested in!

See you next time,
— Dan Zimmer

Santa in His Workshop, Coca-Cola Advertisement, 1953

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The Art of
Haddon H. Sundblom

by Bill Vann and Dan Zimmer

In the years before the Great Depression — when the city of Chicago had become the advertising capital of the United States — a left-handed artist named Haddon Hubbard Sundblom rose from poverty to completely dominate the field of professional illustration. Sundblom's technical ability as a painter, following in the tradition of Joaquin Sorolla, John Singer Sargent, J.C. Leyendecker, Anders Zorn, Robert Henri, and Walter Biggs, ultimately made him one of the highest paid and most successful artists in the country.

Affectionately nicknamed "Sunny" by his friends and colleagues, Sundblom's illustrated world was populated by handsome men, desirable women, and adorable children. Every scene in his pictures was bathed in a warm, sunlit glow, and his powerful use of evocative lighting gave his work a romantic wholesomeness that made him the most in-demand commercial artist of the day.

Though best remembered today for his highly visible work for Coca-Cola, Sundblom created the images used by many other popular brands during the course of his career. The definitive images of the Quaker Oats Man and Aunt Jemima were his creations, and he also developed artwork for Maxwell House coffee, Cashmere Bouquet, Cream of Wheat, Camay Soaps, Whitman Chocolates, Goodyear Tires, Palmolive, and the U.S. Marine Corps. Likewise, magazines such as *Cosmopolitan*, *Ladies Home Journal*, and *Good Housekeeping* used Sundblom's talents to bring a touch of sunlit magic to their pages.

Sundblom at his easel with a young model, circa 1953

Sundblom, along with his protegés known as the "Sundblom Circle," gave an entirely new look and style to American advertising, profoundly influencing commercial art in the decades that followed. His impact can still be felt to this day, and the enduring icons he created stand as testaments to the focus of his artistic vision and the universal appeal of his work.

The Development of an Artist

Born in Muskegon, Michigan on June 22, 1899 to a family of nine children, Sundblom was initially encouraged by his Finnish-born father to take up the family trade of shipbuilding. However, the tragic death of his mother when he was 13 prompted him to leave his hometown for Chicago, where he held a succession of menial jobs and attended art classes at night.

Sundblom recalled, "When I was growing up, Chicago was a regular center for child labor. You could get a work permit when you were 14, and that's exactly what I did. My father was not a young man when I was born. In fact, he was 55 years old, and I was the youngest of nine children. Dad was a carpenter and his work was seasonal, which meant slim pickings. My brother, Art, and I learned the meaning of family responsibility real early in the game. Besides, there was a certain sameness about school. I could get into a fight every day of the year, and I usually did. All it took were those magic words 'Dumb Swede' to get the thing

Haddon H. Sundblom, circa1960

going. I was off working in the construction business before I was 15."

Sundblom's work for various construction firms during the day enabled him to earn enough money to pay for art schooling at night. His first teacher, Claude Buck (at the time a well known Chicago painter and teacher at Carl Schurz High School), encouraged him to go to the Chicago Art Institute.

"Claude said that I was wasting my time at Schurz, that I had too much vinegar for his class. He told me to go to the Art Institute. A little fellow by the name of Budney, who was registrar, was sympathetic. He put me in a cast class, where for a year you do nothing but draw statues. You just sit there and draw busts and the nicer parts. Well, I got tired of that pretty quick and I told Budney that his class stank. Budney smiled and suggested I sneak into the life classes. I managed to stay there. Antoine Sterba taught me an awful lot, and the models were great. In those days, being a model was a real profession. They were paid well, good wages… 75 cents an hour!"

After studying at the Art Institute of Chicago and the American Academy of Art, Sundblom's strong portfolio of life drawings and school work enabled him to get an apprenticeship with the commercial art studio headed by Charles Everett Johnson, the largest studio in Chicago. In exchange for running errands and cleaning up after the professional artists there — people like Andrew Loomis, Will Foster, McClelland Barclay, Frank Snapp, Harry Timmins, Maurice Logan and Walter Stocklin — Sundblom was able to watch them work and learn how to improve his own painting skills.

"One was bound to learn something in that kind of company," Sundblom recalled. "But for the first five weeks, I didn't get a paycheck. When I finally went to the bookkeeper to ask about the delay, I discovered that my name had never been put on the books! They then made me an official employee, but they paid me $10 a week — $5 less than I had originally been promised!"

In 1925, Sundblom and two of his colleagues, Howard Stevens and Edwin Henry, decided to strike out on their own to form their own advertising agency — Stevens, Sundblom, and Henry. Together, they opened their new studio in the Wrigley Building and almost immediately began attracting clients. One of Sundblom's earliest commissions was a Packard ad in 1926 for the Austin Bement Company, a Detroit advertising agency. He also painted ads for Lincoln, Ford, Pierce-Arrow, and Marmon.

The next big account that helped to make Sundblom's reputation came from the Quaker Oats Company, when he was commissioned to paint the "Quaker Oats Man" and "Aunt Jemima" — advertising icons that endure to this day.

"They touch him up from year to year, but he's basically the way I painted him," said Sundblom, regarding the Quaker Oats Man. Aunt Jemima, however, received a face lift in 1989 when she was replaced with a more politically correct version.

The association of Stevens, Sundblom, and Henry continued until the early '30s, when Henry left for the greener pastures of New York and Sundblom decided to try his hand at freelancing. He struck out on his own and didn't form another agency until 1946.

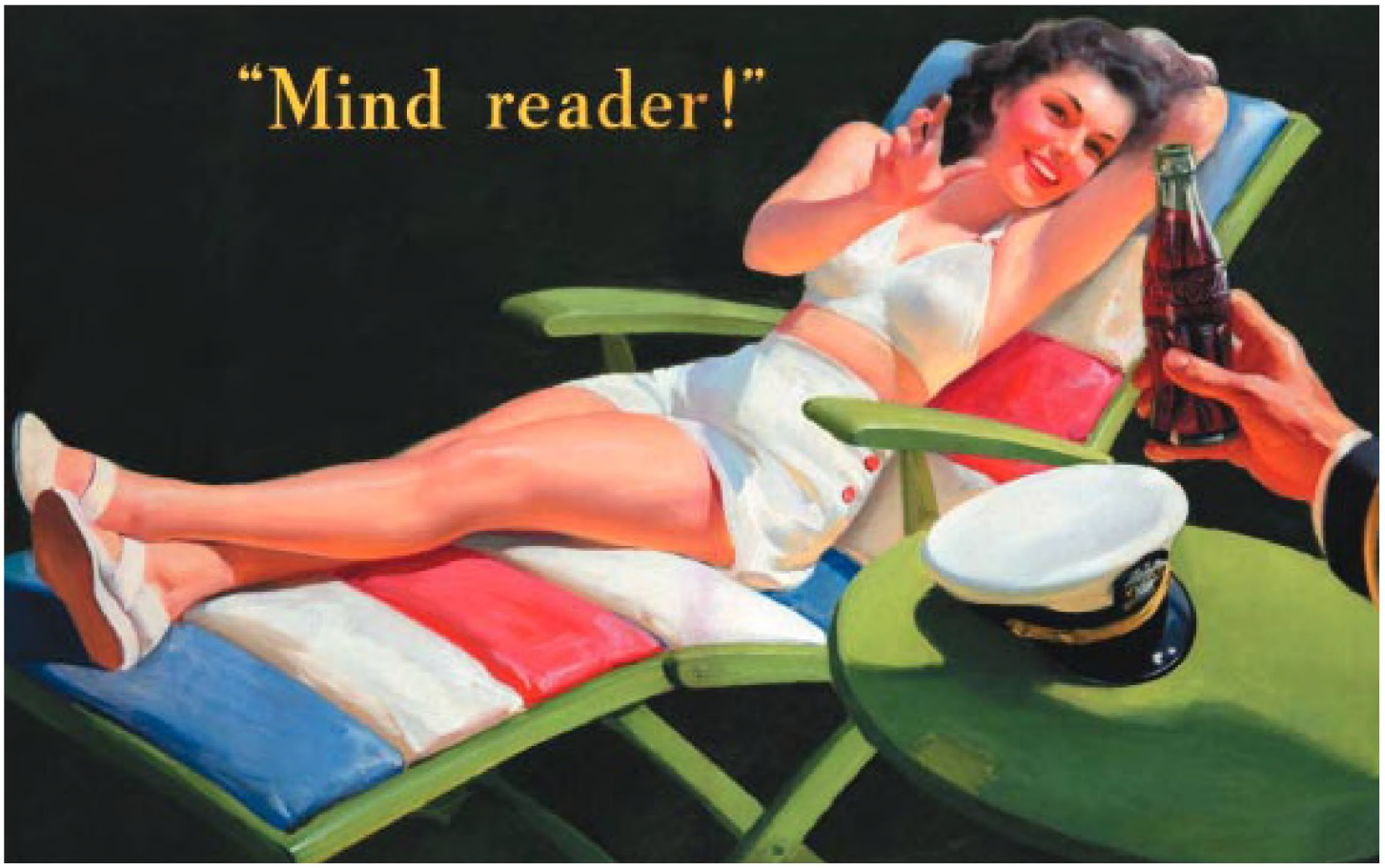
Coca-Cola and Santa Claus

In the early '30s, the young studio of Stevens, Sundblom, and Henry got one of its biggest breaks, and Sunny began an association that would permanently etch his name into the annals of American advertising history.

"Ernie Turner, art director for the D'Arcy Advertising Agency in St. Louis, came steaming into our studio one day. He wanted some drawings for the *Saturday Evening Post*, a real rush job for Coca-Cola. Well, I batted out some quick sketches and the Coca Cola people liked them so much that they reproduced them just as they were. I didn't have to go to the finished art!"

After the success of his first assignment, Sunny met Archie Lee, the account executive for Coca-Cola and the man who created the slogan, "The Pause that Refreshes." In 1931, Archie and Sundblom teamed up for their first Santa

Opposite: Coca-Cola Advertisement, 1937



Mind Reader!, Coca-Cola Advertisement, 1944

Claus picture, and from that point on advertising history was changed forever. Sunny's relationship with Coca-Cola would last for three decades, and Sunny himself would become the most prolific artist to work for the company, producing countless images for billboards and magazine advertisements. But it was his definitive image of Santa Claus that would redefine his career, and would position Sundblom as one of the nation's greatest contributors to popular culture.

Clement Moore's 1822 poem, *'Twas the Night Before Christmas*, sowed the seeds for the elements Sundblom would use in his visual depiction of Santa Claus. St. Nicholas had a "broad face and a round little belly," and was "chubby and plump" with a jolly disposition. The poem spawned a wide variety of different attempts to illustrate the holiday icon — usually as a gnome or small elf — but it was Sundblom's image of Santa, coupled with Coke's massive advertising campaign, that would capture the public's imagination.

The original inspiration for Santa was to be found in his next door neighbor, Lou Prentice. The retired salesman served as Sundblom's model until his passing, after which time the artist used his own face at the suggestion of a friend. "As I took a closer look at my mug," Sundblom remarked in December 1953, "I realized that I had a cartoon-like resemblance to Lou. Since that time I have been using my own face as a model for Santa Claus."

Over the next 35 years, Sundblom made his work with Santa a family affair. His wife, Betty, became the model for Mrs. Claus, and he found a way to work his three daughters, 15 grandchildren, and numerous other friends and neighbors into the paintings. Each successive Christmas season brought a different theme to the paintings, but the look and feel of Santa remained consistent throughout.

Part of his working method in developing sketches for D'Arcy Advertising was described by Carl Edwards, one of the account executives at the time: "He had a strange way of working up his comps. Sundblom would send down a loose oil sketch, with the whole thing worked out in very broad strokes of color. It was almost there, but it wasn't, if you see what I mean. The art director, Wilbur Smart, would look at it and pass it around to the other guys at Coca-Cola, then he would send it back. A few days later the exact same canvas came back, only this time it was completely finished. The same painting! As a young man, I was quite startled by that. Instead of doing the job twice, he would just work right over the wet oil sketch and finish up the details."

The Artist at Work

When painting, Sundblom would work from dark to light and thin to thick, utilizing a wet-into-wet (or ala prima) approach in laying down heavily loaded strokes of color. This technique of working while the oil was still wet

Top: *Daddy's Home*,
Coca-Cola Advertisement,
1945

Bottom: *Now It's My Time*,
Coca-Cola Advertisement,
1951

allowed Sundblom to complete many of his illustrations in only one or two sittings. He was a remarkably fast painter, and his speed helped him to maintain a sense of freshness and spontaneity in his work.

When Sundblom first sat down to consider a picture, he would start by making loose, rough sketches. According to Harry Ekman, an artist who worked with Sundblom in the late '50s, "He would sit down and roughly, I mean quite roughly, sometimes on monogrammed stationery, make very abstract sketches. You could recognize some substance to the doodles, but they were mostly value sketches. He would make many of those and just keep going until he got an idea. Then he'd call in his models and take photos. When he started out he used models and worked from life, but by the '30s, '40s, and '50s, you'd have to pay $30 to $50 an hour for models, so it became prohibitively expensive." Not surprisingly, Sundblom often used his neighbors, colleagues, and three young daughters as stand-ins for many of his illustrations.

After taking the black and white reference photos, he would make a quick but highly accurate charcoal drawing on his canvas and seal it by fluffing pumice across its surface, and blowing ethereal varnish or shellac on the board with a spray atomizer.

Unlike some other illustrators, Sundblom only used the photos for a reference, never trying to copy the actual look of the photograph. "He believed that if you were doing an illustration for a story, you should enhance the story. You should always add to it," Ekman said. He very rarely used a Balopticon projector, as many other artists of the day were doing to save time. Alexander Kortner, an illustrator and protegé of Sundblom's, said, "He was a terrific draftsman in his own right. He would first make a sketch from nothing, just out of his head. Then he would use some reference photos to construct his drawings on canvas with charcoal. He very seldom used a Balopticon, and he never stayed too close to the reference photos.

"He drew with the brush as he painted. His drawing on canvas was never very detailed, but it was beautiful in and of itself. Then he would start in painting, and it was miraculous the way he mixed colors. Few people ever actually saw him paint, but I did," Kortner said. "He would start with big bristle brushes and rough the whole thing in in an hour or two. He was very, very fast. It's surprising how much he could do with a big brush.

"I have a painting that he made as a demonstration for an artist's group in Chicago. He made it in about an hour and a half at the most, and it's a beautiful thing. At the end they would raffle it off to whoever was there, and I happened to win it. He didn't do demonstrations too often because he wasn't fond of it, but he would do them occasionally for the Chicago Artist's Guild. He would start with a raw canvas and start right in. Some of the best illustrators in the city would come to the demonstrations just to watch him work."

Ekman elaborated on his technique: "When he started a canvas, he would cover the entire surface right away. He referred to that white canvas as the enemy, much like a

Clockwise, opposite:

Woman on Phone, Coca-Cola Advertisement, 1940

Wrapping Gifts, Coca-Cola Advertisement, 1946

Soldiers in Tent, Coca-Cola Advertisement, 1947

Yes, Coca-Cola Advertisement, 1946

The Quaker Oats Man
Used by permission of The Quaker Oats Company

Demonstration painting, completed in one and a half hours at the Graphic Artist's Guild of Chicago during the 1940s.
Collection of Alexander Kortner

writer referring to a blank page. He would rough out the picture in colors that he was going to use, and establish the black and white value relationships using color. He didn't believe in using mediums — the only medium he used was turpentine.

"Sometimes he would use retouch varnish with some of the earth colors like yellow ochre and raw sienna that dry very flat. He used a touch of varnish to even out the surface of the paint. He worked from thin to thick, saving his final charges for the big heavy fat brushes, particularly in drapery. His heads weren't quite as heavily painted as the drapery was."

Betty, said, "He had a special easel made that he could move up and down, because he never stood when he worked. He also had a special swivel chair that he could roll around. Everything Sunny did was for comfort. He could move that big easel way up and down because his canvases were always huge. And he was an awfully messy painter when he was working. He always had to have somebody there to clean up for him."

Sundblom worked with a simple palette of no more than nine to 12 colors, using pre-mixed "convenience colors" like orange to save time. His canvases were quite large, measuring 40" x 30" for a double page spread, and were made of the finest Winsor Newton linen that he would have specially made. The heads in Sundblom's paintings were at least four inches from the top of the head to the jawbone, therefore making the larger canvas a necessity. Because his finished paintings were still wet, he would have them shipped to the client in a specially-built crate.

"One time, a loose piece of wood inside the crate sloshed across a head, and when it got to New York it had to be touched up by Jack Wittrup, an illustrator working in New York," Ekman said.

According to Kortner, Sundblom's swiftness with a brush was tested under some unusual circumstances. "I can remember one time Sunny had just finished a painting, and it was the middle of winter in Chicago. He had just started a new apprentice there, and he had only worked one day, and on this particular day he had to deliver the painting down to the post office. He had to walk across the Chicago Avenue bridge right there by the Wrigley Building, and a gust of wind came and took the painting right out of the kid's hands. It landed down there in the river and they never saw it again! Needless to say, the kid didn't show up for work the next day and Sunny had to do the painting all over again. When he had to do it in a hurry, he could do it in a day's time. And he did! It was one of the posters for Coca-Cola, and he sat down and repainted the whole thing that night!"

The Sundblom Circle

Sundblom's impact reached far beyond the influence of his own work. The "Sundblom Circle," as it came to be

Opposite: *Woman Skating*, Coca-Cola Advertisement, 1941

Coca-Cola

known, included the members of his Chicago-based studio that worked and learned from the master himself. In its day the studio was the largest of its kind in Chicago, and at any one time Sundblom's "stable" (as he called it) included over 30 artists, many of whom became highly respected illustrators in their own right. Alexander Kortner, Gil Elvgren, Harry Anderson, Earl Blossom, Al Buell, Matt Clark, Charles Kingham, Herb Olsen, Bob Skemp, Thornton Utz, and Coby Whitmore are just some of the talents that benefited from Sundblom's tutelage.

Betty remarked, "He had a gorgeous studio, and they came from all over to train under him. Gil Elvgren came from Minneapolis just to apprentice under him. Men just begged to come and work for him."

Sundblom recalled, "Naturally, I'm prejudiced, but a lot of people thought it was the best outfit from New York to the Pacific Coast. I figure that about 300 kids went through my studios, and a good number of them made the big time.

"From the very beginning our studio had a special fascination for screwballs (the high-IQ type, of course) from all over the country. We had some sane people, too, but we found out that in the struggle to succeed it helped to be a little nuts. We had in our gang authorities on every subject matter under the sun, and, being extroverts, they were always ready and eager to prove it. To expound on anything to that bunch of sharpies, one had to know his subject or else.

"We could turn out a fairly good imitation of anyone from Michelangelo to Nell Brinkley. There was no 'school' of drawing or painting. We worshiped our individual heroes and fought like fanatics to prove their greatness. Our bull sessions were something. If, in these brawls, my ears weren't pinned back as often as the others, it was simply because I had an unusually loud voice. Everyone was overly generous with advice and criticism — whether it was wanted or not didn't matter! I doubt if before or since there has been such a lusty bunch of geniuses under one roof."

In the same way that he himself had learned the ropes at Johnson's Studios, Sundblom taught by example, letting his work do most of the teaching. He would often touch up his employee's work, putting on the last finishing touches; and for the parts of the illustration that needed correction, Sundblom preferred to paint over the errors while the student watched. His young employees worshipfully watched his every move.

In describing the studio, Sundblom said, "It was an unusual studio where its members… inspired each other and where we learned that its best returns came from the mutual sharing of our various abilities. The place teemed with a genuine *art spirit*."

Opposite: Anhueser-Busch Advertisement, early 1950s.
Collection of Donald L. Kueker

Coca-Cola Advertisement, circa 1950s
Collection of Bill Vann

Coca-Cola Advertisement, circa 1950s
Collection of Bill Vann

Relaxing at Home, Coca-Cola Advertisement, 1951

Coca-Cola Advertisement, circa 1950s
Collection of Bill Vann

Ekman, the last artist to work with Sundblom when the two shared a studio at 410 South Michigan Avenue, recollected: "We had almost a father and son relationship… He fired me three times, then he'd call me the next morning and say, 'Harry, where the hell are you?' We had an enduring relationship. He's the closest I've ever seen to a genuine genius. He could beat the Russians at chess… that man had a mind like a steel bear trap."

A Legacy Remembered

Sundblom did his last two illustrations for Coca-Cola in 1964. The growth of television prompted the company to reallocate its advertising dollars to the new medium as the importance of print media declined. The beautiful, painted images of earlier decades were being replaced by simpler graphics and photography — a trend that persists to this day. The demise of the account was further precipitated by their switch from D'Arcy Advertising to McCann-Erickson in New York. The 30-year relationship with Coca-Cola that gave rise to the image of the modern Santa Claus was suddenly over.

Betty remembered: "The last Santa Claus he did was in 1964. That just broke his heart; I think that's what killed him, really. When McCann-Erickson took over the Coke account from D'Arcy, they almost immediately dropped him. He had just done 19 sketches — comps, in oil — and he sent them down for approval, and then he got word from D'Arcy that he had lost the account. These were sketches for the whole campaign for the whole year; the entire Coca-Cola schedule. All of the advertising went to photography and to television, and they didn't use beautiful art anymore. They still don't."

In later years, Sundblom kept himself busy by doing portraits for private companies and other commissions such as Lone Star Beer. Because of his many accomplishments in the field of illustration, he was awarded the gold and silver medals from the Art Directors Club and the Society of Illustrators. He was also posthumously inducted into the Society of Illustrators Hall of Fame on June 25, 1987.

When Sundblom passed away on March 10, 1976, he had left behind a body of work

that positioned him as one of America's greatest illustrators. His prolific output during illustration's Golden Age is the kind of legend that, sadly, we may never see again. In fact, it was a world that was slipping away even during his own lifetime.

But much like the immortal character of Santa Claus himself, Sundblom's work endures. Continuously reproduced in calendars, posters, and countless other forms, Sundblom's art still connects with people some 70 years after it was first created.

In 1990, Betty Sundblom pointed to the front of her house and said, "Just the other day I bought a big Santa Claus from Hallmark to put on my door. That was one of his… it's a gorgeous one." ●

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The authors would like to thank Alexander Kortner and Harry Ekman who provided much of the technical information for this article.

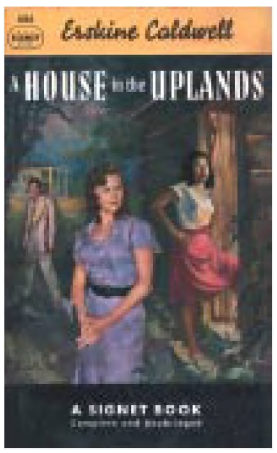
Portrait of Mrs. Nancy Jones, 1967
Private Collection

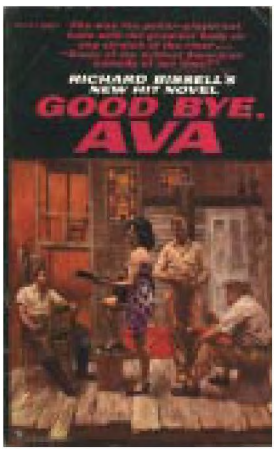
Santa Relaxing, Coca-Cola Advertisement, 1958

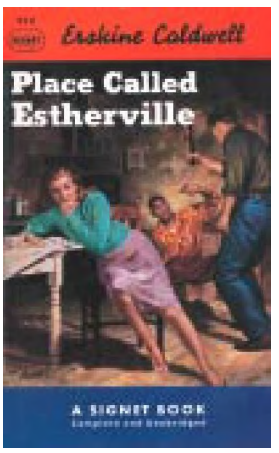
THE PAPERBACK ART OF

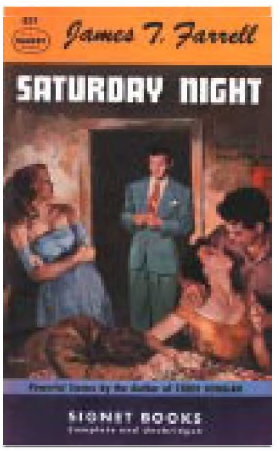
James Avati

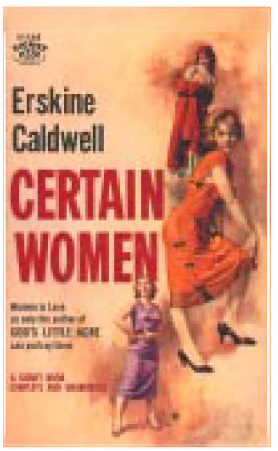
BY PIET SCHREUDERS

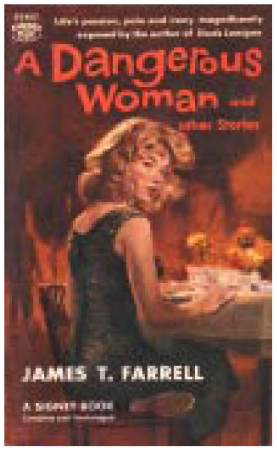


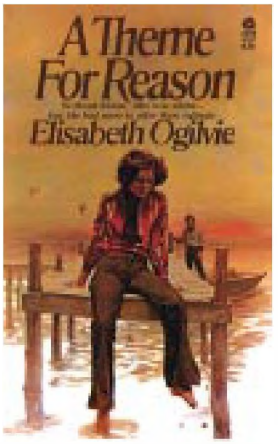


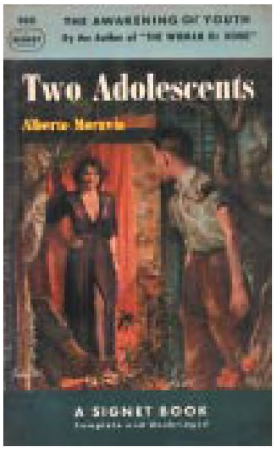


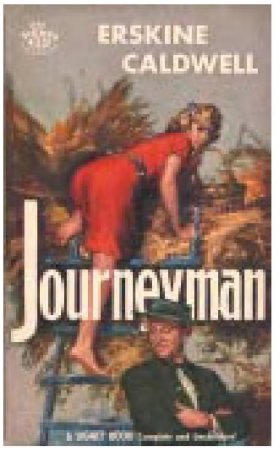


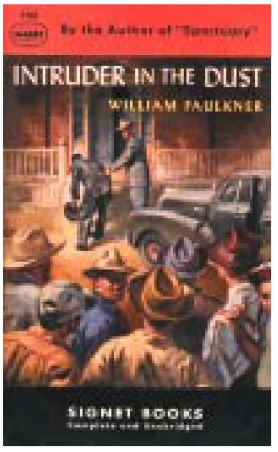


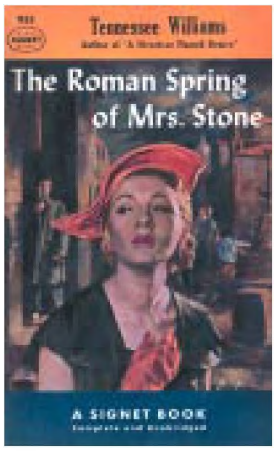


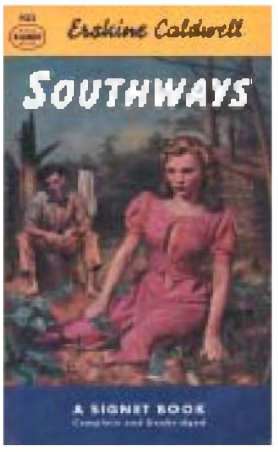


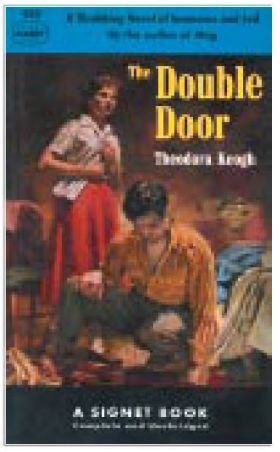


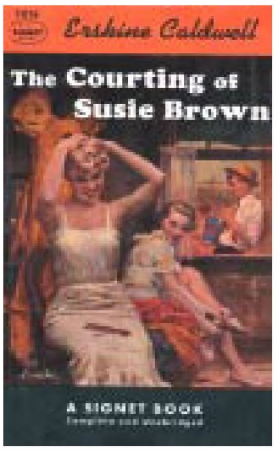


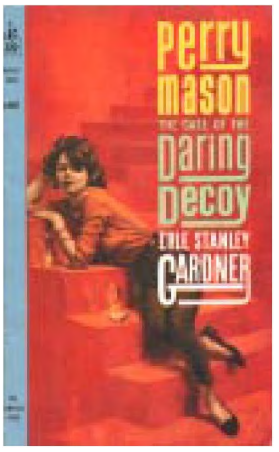


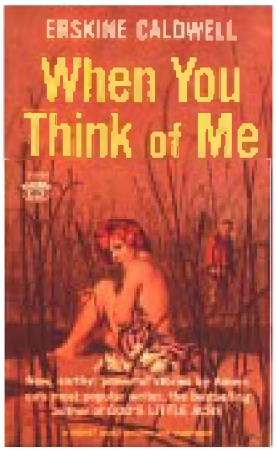


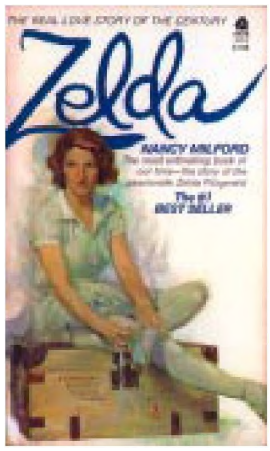


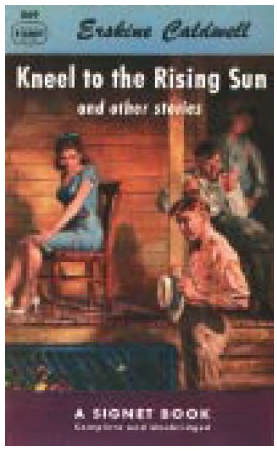


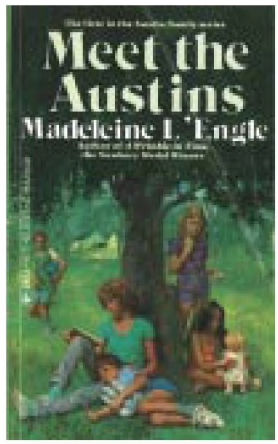


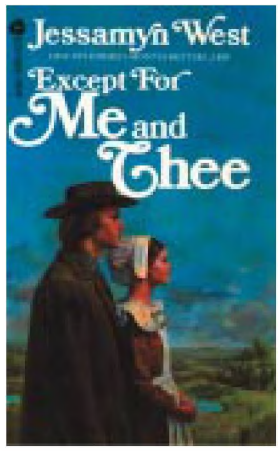


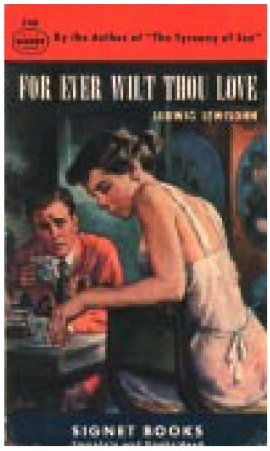

ERSKINE CALDWELL
When You Think of Me

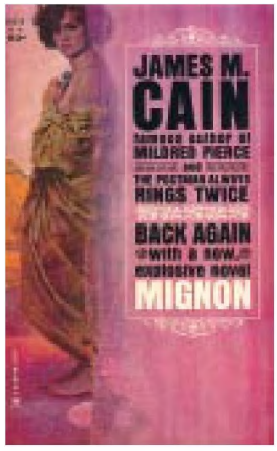

Zelda
NANCY MILFORD


Erskine Caldwell
Kneel to the Rising Sun
and other stories
A SIGNET BOOK

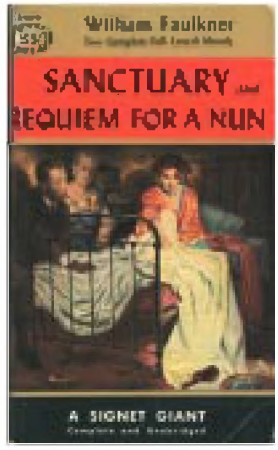

Meet the Austins
Madeleine L'Engle

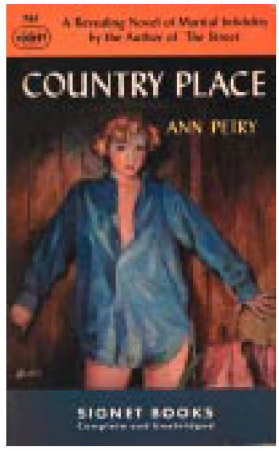

Jessamyn West
Except For
Me and
Thee

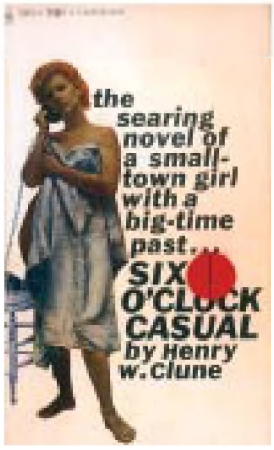

FOR EVER WILT THOU LOVE
SIGNET BOOKS

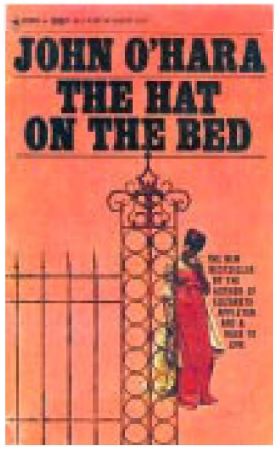

JAMES M.
CAIN
THE POSTMAN ALWAYS
RINGS TWICE
BACK AGAIN
MIGNON

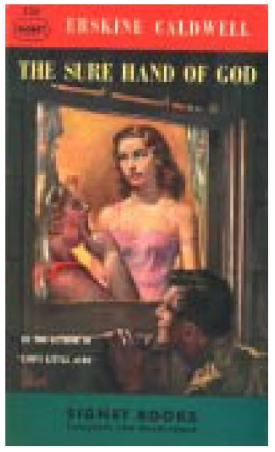
AGNES SLIGH
TURNBULL
THE NIGHTINGALE

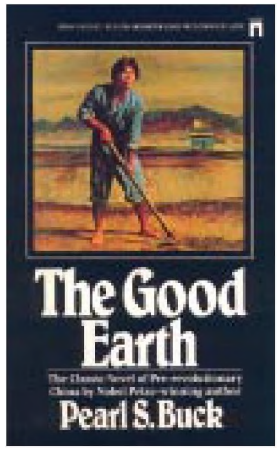

William Faulkner
SANCTUARY
REQUIEM FOR A NUN
A SIGNET GIANT

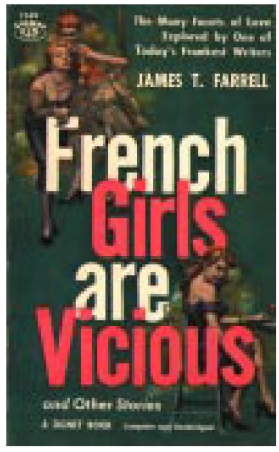

COUNTRY PLACE
ANN PERRY
SIGNET BOOKS

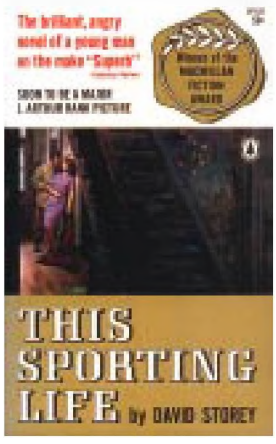

the searing novel of a small-town girl with a big-time past...
SIX O'CLOCK CASUAL
by Henry W. Clune

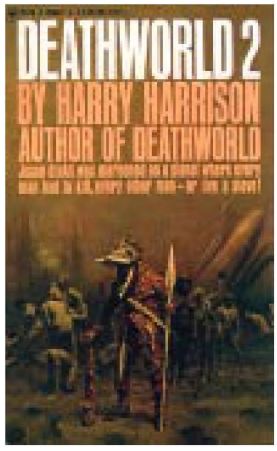

JOHN O'HARA
THE HAT ON THE BED


ERSKINE CALDWELL
THE SURE HAND OF GOD

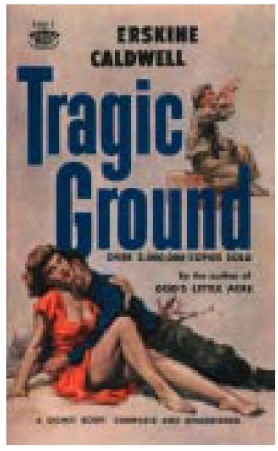

The Good Earth
Pearl S. Buck


JAMES T. FARRELL
French Girls are Vicious


THIS SPORTING LIFE by DAVID STOREY


DEATHWORLD 2
BY HARRY HARRISON
AUTHOR OF DEATHWORLD

AN AMERICAN TRAGEDY
SIGNET BOOKS


ERSKINE CALDWELL
Tragic Ground

Erskine Caldwell
God's Little Acre
A SIGNET BOOK

James Avati, at work on *French Girls Are Vicious*, 1956
Photo by Stanley Meltzoff

— INT. AMERICAN DINER, HWY 35, SHREWSBURY, NJ

STANLEY MELTZOFF
This is the first time in many years that we talk about anything below the surface. I'm curious as to how you make the very interesting pictures that you make with the equipment that you have, which is Avati. That's the puzzle.

JAMES AVATI
It's my reaction to recollections from my own life. I had a genuine response.

MELTZOFF
Of course it was genuine; that's why it comes across as genuine.

It is Tuesday, May, 4, 1999. Two elderly artists are seated side by side at a diner counter, discussing life over bowls of strawberry ice cream. Stanley Meltzoff and James Avati, colleagues and friends for almost 50 years, are reunited here for the benefit of a film crew from the Netherlands. We're shooting material for the documentary, *James Avati: A Life in Paperbacks*, a program for Dutch public television. My involvement with this project is as a writer and researcher. I have known Avati for 20 years, ever since I first set foot on American soil to do research for my book, *Paperbacks, U.S.A.* (1981.)

James Avati, likely the most important paperback illustrator of the century, is affable and easy to like, but he is also something of a mystery. The more you know about him, the more elusive he becomes. That said, perhaps the best way to get to know the man is through his work, which radiates not only a passionate love of painting, but also a genuine interest in humanity. Before that, however, we must piece together the facts of Avati's life.

James Sante Avati was born on December 14, 1912, to Onorato Avati, an Italian immigrant and portrait photographer, and Margaret Anderson, a woman of Scottish ancestry. Avati's mother died when he was only a few months old, left to be raised by Margaret's younger sister, Jessie. Shortly thereafter, Jessie and Onorato were married. A large portion of Avati's youth was spent in Little Silver, a small community in Monmouth County, New Jersey, near the Atlantic coast.

Sadly, Avati's father died suddenly of pneumonia in 1928. Luckily for the boy, he had a wealthy uncle who was willing to fund his college education at Princeton. In 1935, Avati graduated from there with a degree in Architecture.

AVATI
I always felt an outsider.

MELTZOFF
But even as an outsider, you tried to marry into the inside. You married Jane.

AVATI
The thing with Jane was my attraction to any artist. Her parents were good artists, so Jane and I started dating and going to the movies. And actually, I was put in an awkward position — one I didn't know how to handle. One night she said, "Can I tell my family that we are engaged to be married?"

MELTZOFF
Like that?

AVATI
Just like that.

MELTZOFF
You must have done something to encourage her — smile at her, perhaps?

AVATI
We were having dates and stuff...

MELTZOFF
Were you having serious dates?

AVATI
No, they were not serious.

MELTZOFF
So if you didn't have to, why did you get married?

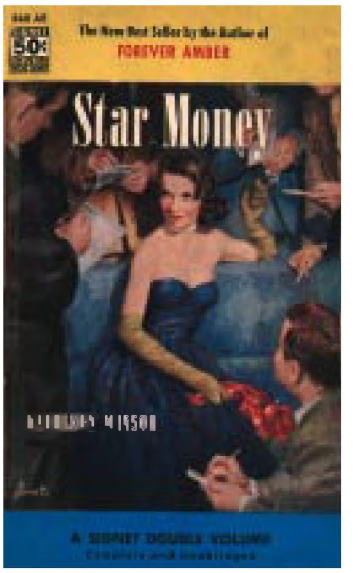
AVATI
On my part, it was feeling awkward embarrassment. I couldn't get out of it — because at that time, friends and family had rallied around the whole event.

MELTZOFF
And one thing led to another. How many children did you have with Jane in this "accidental" marriage? Nine? Ten, all told?

AVATI
No. I had five.

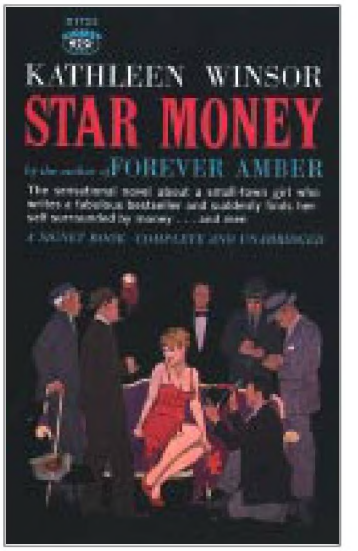
Signet #D1725D, *Star Money* (Avati version 2, 1959)

James Avati posing for *Star Money*, 1959



Signet #868AB, *Star Money* (Avati version 1) Kathleen Winsor. First printing (April, 1951)

Alexandra Avati posing for *Star Money*, 1959



Signet #D1725D, *Star Money* (Avati version 2, 1959)

Signet #S1070
The Best Thing That Ever Happened.
Warren Leslie (1953)
(28" x 23", Collection of Ed Schilders)

While weaving together the many strands of information surrounding Avati's life, I eventually ran into conflicting stories and faulty memories. An example of this was the umbrella that was instrumental in bringing Avati together with Jane.

Avati remembered it this way, "Commuting to New York, my father became friends with Will Hammell, the owner of an advertising agency in the city. One day, my father left his umbrella on the train. As it turned out, Hammell took it home, and when I went to retrieve it was when I met the family and their daughter, Jane. They lived in Red Bank."

Jane's account of the umbrella story goes as follows: "Our fathers were good friends, and they both commuted to New York on the train from Red Bank. Jim's sister [Judy] and my brother [Dick] were in the same graduating class. It rained that night, but since they didn't have an umbrella, they borrowed one of ours."

Avati's memory was that he first came to Red Bank to retrieve a lost umbrella. But according to Jane, he in fact came to return a borrowed one. In other words, the umbrella belonged to Hammell, not Avati. There was also a two-year gap between the time Judy borrowed the umbrella and Jim returned it.

Jane continued, "One night [in 1936] when I was home alone, I received a phone call from Jim. I'd heard about him because he was Judy's older brother and a Princeton man. He came over from Little Silver on his bicycle. My first view of him was through the window of my bedroom. He sat outside on the grass next to our driveway, wearing Spalding saddle shoes and talking to my mother."

Jane was a high school girl of 17 at this time, and Avati was 24. Some 63 years later, upon returning to the location of their first meeting, Avati stood in front of the house at 180 Spring Street in Red Bank and declaimed, "See that door? When I went in that door, my whole life changed. Mrs. Hammell answered the door. I was fascinated by her; she was a watercolor painter, and I had no greater desire than to draw and paint. It was a welcome place to me, and my marriage grew out of this relationship."

It isn't hard to see young Avati's fascination with the artists' milieu at 180 Spring Street, the Parnassus of Red Bank. All of the family life revolved around art. Elizabeth Lansdell, who later became Mrs. Hammell, had studied at the Art Students League in New York. Her career began as a fashion artist for magazine ads. Later, after moving from New York to Red Bank, she painted flowers and still-lifes, with many of her watercolors featured on the covers of *Woman's Home Companion* and similar national magazines during the '30s. Avati shared her passion for painting, and in his later years Avati now enjoys creating semi-abstract flower paintings. "He is so focused; he just loves to paint," Jane says. "He did it all his life; he was born that way. He just wants to make it material — to put it on paper; put it on canvas."

For Ever Wilt Thou Love (17" x 15" - Collection of F. Berserik)

Signet #S1079
Sanctuary and Requiem for a Nun
William Faulkner. First printing (March, 1954)

Finding work during the Depression-era '30s was not easy. In fact, Avati often found that he was "overqualified" for most jobs. He eventually found employment as a decorative tile designer at a tile factory in Matawan, New Jersey. In 1939, with $500 of starting capital from his stepmother, Avati moved to New York to make a living as

Signet #761, *Country Place*
By Ann Petry. Fourth printing (September, 1950)
(16" x 14" - Collection of L. Koomen)

Signet #1064, *The Descent.*
By Fritz Peters (1953)
(28" x 24", Collection of F. Berserik.)

a freelance artist. After finding an apartment on East 35th Street, Avati created sample drawings of jewelry, fashions, and similar subjects to show to art directors. A year later, he got a job making window displays for the James McCreery Co., a large Fifth Avenue store. At this point, Avati could now afford to marry Jane and move with her into a tiny Greenwich Village apartment.

In 1942, during World War II, Avati was drafted into the Army and was stationed in Texas. Jane, pregnant with the couple's first child, moved back to Red Bank to live with her parents. Two years later, Avati went overseas to France and Germany on a tour of duty with the 9th Army. After the war ended, he was invited to become a student at the Army University School in Biarritz to study painting before returning home to Red Bank. Avati used the G.I. Bill to study on his own, living with his in-laws at 180 Spring Street while fixing up the house next door.

Avati dabbled in magazine illustration, but quickly tired of it and went into the flooring and construction business. But in 1949, he received a phone call from his agent with a cover assignment from New American Library (NAL), publishers of the Signet and Mentor imprints (and itself a continuation of Penguin Books, Inc.).

Although *Last of the Conquerors* (Signet #706) is generally regarded as Avati's first paperback cover, it may not technically have been his first. As he gradually moved from magazine illustration toward book jacket art, Avati's representative, Seymour Thompson, placed his illustrations with several publishers — including Doubleday and Bantam Books. According to the book's perhaps questionable publication dates, the cover for *The Other Room* by Worth Tuttle Hedden (Bantam #463, Jan. 1949) predates that of *Last of the Conquerors* by two months. Six more Bantam Books with Avati covers were published during 1949 and 1950.

"In the early days, there was sort of a contest between Bantam and New American Library," remembered Avati. "They had been together, but then they split up. I preferred working with New American Library, so I chose them and they put me under contract."

While exact details of the contract remain unknown, it appeared to require Avati to work exclusively for NAL for at least seven years. His work during this period continues to be the most celebrated. At Signet, his self-taught, realistic, painterly style replaced the powerful poster art of cover designer Robert Jonas — supplier of most of the covers for Penguin and Signet Books since 1945. A change in taste coupled with aggressive competition caused a shift in paperback cover art during the late '40s. The result was a style reminiscent of magazine illustration and sexy movie posters. Signet Books, eager to uphold high standards for the packaging of its "good reading for the millions," chose to go with more moderate sex-appeal and higher quality paintings.

Illustration for *The Atlantic*, April 1956 (Arthur Miller: "The Family in Modern Drama")

After a handful of unremarkable paintings in 1949, Avati gained control of his own style. Utilizing a palette of dark color tones, Avati's paintings invariably portray men and women in emotionally intense situations. On the paperback reprint of Dosteyevsky's *Crime and Punishment*, for instance, we see a young woman sitting on a bed, her eyes pointed skyward as a man at her feet slumps forward with his head in her lap. Though the couple's closeness may suggest intimacy, the painting captures a moment between them where communication is suspended. Avati's ability to visualize this kind of tension between people is unsurpassed.

In 1955, Avati said, "I try to make my covers have a certain amount of shock in them so they will be interesting. I like a dramatic emotional conflict. I do not seek sensation for the mere sake of sensation." Avati covers, it should be noted, rarely suffer from an excess of subtlety.

The paradigm of man and woman is another favorite of Avati's — a man and woman in close-up, a couple at a table, two lovers sharing a kiss. "One of the universals, after all, is man and woman," Avati said. "And everybody's interested."

— INT. AMERICAN DINER, HWY 35, SHREWSBURY, NJ

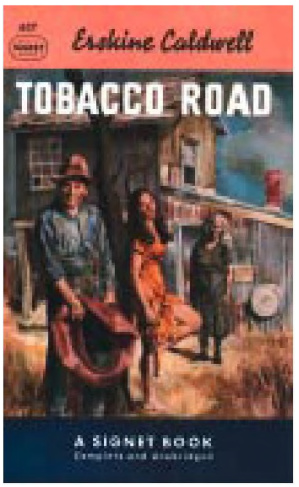
MELTZOFF
Many covers that you did are pictures of men and women and the complex relationships that happen. Many people lead perfectly normal, married lives, and they are happy for a good part of it and not much happens. But the understanding of people in difficult personal relationships is very characteristic of your covers, and one of the things you catch very well. Perhaps the reason why you got that so well is that you knew it from your own life.

AVATI
It seemed very ordinary to me, yes. In addition to that, I never really felt at the level of competence as a painter that I would like to have been. I felt that I was an outcast from the typical illustrators, and I had no objective view of myself. In fact, I truly wanted to be just a painter, you know, but I had to provide money for my various families.

William Faulkner, James T. Farrell, Charles O. Gorham, Richard Wright, Stuart Engstrand, Gore Vidal, John O'Hara, Horace McCoy, J.D. Salinger, Kathleen Winsor, and Alberto Moravia were some of the authors whose works sold in the millions in jackets illustrated by Avati. Avati took his task

Signet #D929, *The Seven Storey Mountain*
By Thomas Merton. First printing (April, 1952).
(28" x 24.25", Collection of P. Athanas)

The house used as the model for *Tobacco Road* (photographed by Avati near Matawan, N.J.)



Signet #627,
Tobacco Road
Erskine Caldwell. 27th
printing (June, 1954)

seriously — always reading the book thoroughly in order to come up with a suitable picture to represent it. He would go into New York to photograph a typical "Chicago street" for a Farrell novel, or drive around the New Jersey countryside until he found Caldwell's "South" there.

In his first Erskine Caldwell cover painting, *The Sure Hand of God* (1949), Avati projects a mood of sexual tension by placing a young woman in a nightshirt opposite an older woman, framed by an open window while a man in the foreground watches them like a peeping Tom. Today, Avati calls it a "corny" painting, "like a Jonas with my style pasted on." This opinion arises from the fact that Robert Jonas also liked to use open windows, keyholes, and other similar effects as subject matter.

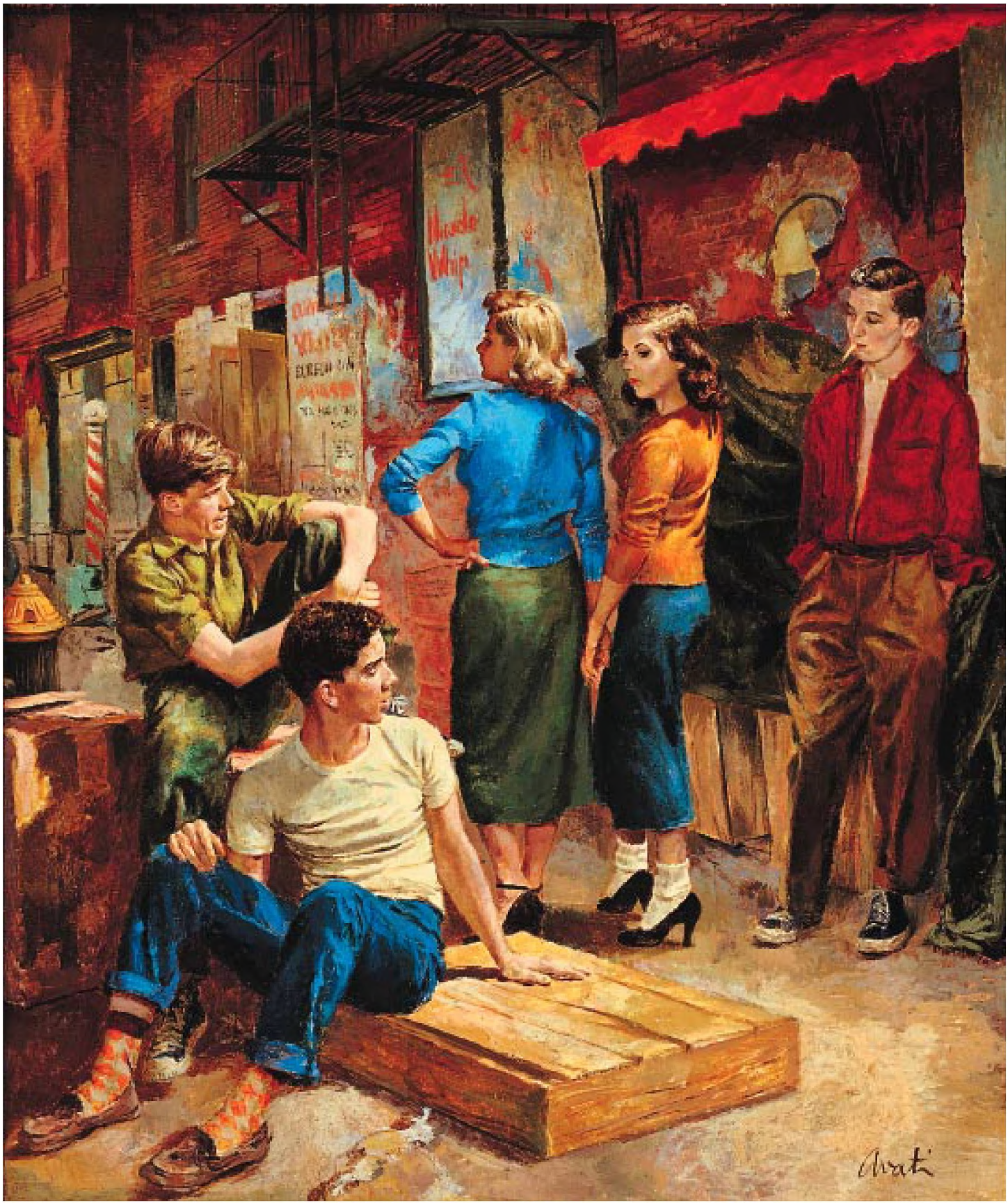
This effort was soon followed by the first of various versions of the following projects: *Georgia Boy* (1950), *A Swell-Looking Girl* (1950), *This Very Earth* (1951), *Place Called Estherville* (1952), and *Southways* (1952). By this time, his portrayal of the Old South with its burlesque characters and run-down shacks had become another Avati trademark.

In quick succession, he also supplied new cover paintings for Caldwell novels published as Signet paperbacks in the pre-Avati era — *Trouble in July, God's Little Acre, Journeyman, Tragic Ground,* and *A House in the Uplands.* His version of *Tobacco Road* first appeared in 1954. It was reprinted often, and has now become an Avati classic.

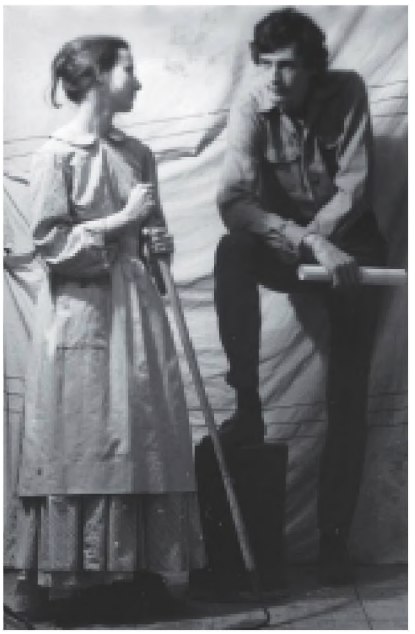
"I found a building which seemed like a suitable 'shacky' kind of setting for *Tobacco Road* in Matawan, New Jersey," Avati recalled in 1999. "Before I got into being an illustrator, I worked for this old ceramic tile factory. From the factory, I could see across a broad expanse. There was a small stream, and on the other side I could see this building up there, about a half mile away. I found a road in, and I took photographs of the building. I can't know what a house would have looked like back then, but it seemed like a good choice."

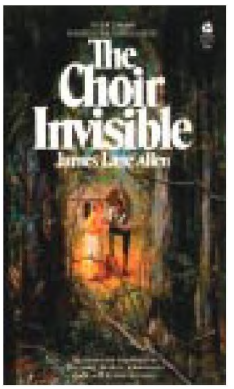
For the first version of *Tragic Ground* (1952), Avati juxtaposed a toothless old man slouching on a door step with a young couple embracing and kissing. Avati couldn't recall the name of the individual who served as the model for the old man. "He was my favorite old man. He was very accommodating, always taking out his teeth for me." The same model appeared on the Caldwell covers *A Lamp for Nightfall* (1954), *Tobacco Road, The Complete Stories of Erskine Caldwell* (1955), *Trouble In July* (1956, version two), and the second version of *Tragic Ground* (1957). The third version of *Tragic Ground* shows a kissing couple in the foreground with the old man at a distance.

Avati's unique approach to book cover illustration did not stay unnoticed for long. By early 1954, less than five years after his first illustration had appeared on an NAL cover, 27 of his originals were exhibited at New York's Cartoonists and Illustrators School on East 23rd Street. And in April of that year, Avati's art merited an article in *Harper's*. The piece, entitled "Realism Revived," was written by editor Eric Larrabee, who had a hard time getting Avati to come up with any usable quotes. Meltzoff filled the void with statements about Avati's "fuzziness, his ability to sharpen and blur, from detail to generality, in order to filter out the irrelevant and focus on the meaningful... He can handle the discarded, the bystanding, and the average."



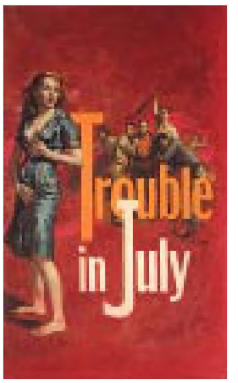
Signet #643, *Young Lonigan* (Avati version #1)
By James T. Farrell. 8th printing (August, 1952).
(27" x 23", Collection of W. van Dongen)





Avon #19570,
The Choir Invisible
James Lee Allen (1974)

Marghi Avati and Jim Armstrong posing for *The Choir Invisible*



Jim Avati posing with his 'favorite old man' for Signet #567, *Trouble in July* (Avati version #2) Erskine Caldwell. 33th printing (September, 1956)

Avati's oldest daughter, Alexandra, said, "You know, he was always working. All he did, really, was paint. He did about two paintings a month. His process was to go into New York, take the work he had finished, get an explanation of the new job, find out from the publisher what they wanted, and then come home and work on it. The first step would be choosing the models and taking photographs. Work would be in progress for a couple of weeks. I don't remember how long it would be until he saw it published, but it would be a while. I remember he was often frustrated with how the colors would turn out. He was never satisfied."

Although the art direction of Signet Books may not have been all that strong, it at least left Avati's work mostly untouched. During the first half of the 1950s, Signet covers would consist of a rectangular illustration bordered on both sides by a color band. This changed in 1955 — type started to intrude into the artwork, and the illustration would occasionally fill the entire cover. From time to time, Avati would leave a white area open for type (such as with *The Catcher in the Rye*). In 1956, he created a few cover paintings in which he himself incorporated large type, such as Farrell's *French Girls Are Vicious*, and new editions of Caldwell's *Trouble in July* and *Journeyman*. During the same period, Avati experimented with different kinds of framing, allowing the principal figure to extend beyond the borders of a small rectangular scene. His compositions became more daring, his poses more explicit and provocative, and his backgrounds more abstract.

A typical Avati background is composed of strong colors — often shades of dark red and brown — laid down in interesting, abstract patterns that contrast with the strong and realistically painted foreground figures. Even while adopting this "poster style" of illustration, he still managed to stay true to what he considered the most important considerations in a good cover — the atmosphere and the relationship between the protagonists. This is why most Avati images are recognizable as Avati's even though they may be obscured by a cover's design elements.

Apparently dissatisfied with the art direction (or lack thereof) at NAL, Avati was actively seeking other clients by 1957. While continuing to produce covers for NAL on a regular basis, he also freelanced for art director Sol Immerman (Perma Books, Cardinal Editions, Pocket Books) and others. He eventually found an art director he could respect in Leonard Leone at Bantam Books. "Leonard Leone actually knew what he was doing. He was the first really articulate art director I ever worked for. He actually came up with concepts; most art directors didn't. He always had an idea and would act it out for you. He was very design-oriented, so it reduced the work load on my poor brains. It was no longer really me anymore — it was me trying to be something to suit Leone." Avati did most of his work for Bantam from 1960–1968, illustrating new reprint editions by John O'Hara, John Steinbeck, A.J. Cronin, and others.

As genuine as Avati's desire to paint was his desire to depict real feelings in real men and women. Because professional models in New York were expensive, he started looking for local people. Financial considerations aside, this enabled him to work closer to his home and family. "He would stand on the corner of Broad Street and Front Street and say to passing strangers, 'Would you model for me?'" Meltzoff remembered, "He would offer them eight dollars to come upstairs and pose. Because they weren't real models, they were embarrassed to pose. They would recognize the feelings, and you could see it on their faces. They were acting out impulses and feelings that they really had."

"He would direct them in the most convincing and professional sense," said Leone. "His real strength was here. There was never another illustrator that would come close to him in this all-important area of directing. Never. If he had decided to move to Hollywood instead of New Jersey,

I'm convinced he would have been another Frank Capra."

Alexandra (Zan) Avati, who posed for him both as a small child and as a teenager, recalled, "He would direct very subtly. He would have you change your expression or your hand or foot and say, 'Look back over your shoulder a little bit more, change your smile, make it a little bigger, a little smaller, more subtle, more provocative.' He was very good at getting exactly what he wanted."

Zan was the cover girl on several of Erskine Caldwell reprints published between 1958 and 1960, including *Trouble in July, Place Called Estherville, A Lamp for Nightfall* and *Southways*. The original photo for *A House in the Uplands* (1960) is reproduced here along with the proof sheet and final painting, illustrating the usual time span between concept, execution, and printing of a cover project

Appearing as a Hong Kong prostitute in *The World of Suzie Wong*, a young seductress in *The Sure Hand of God*, a movie star admired by six men in *Star Money*, and as half-naked corpses on some Mickey Spillane covers, Zan felt uncomfortable "portraying somebody that I wasn't," but says now that she did it to help her father. "Sometimes I was uncomfortable, but I think it was a good experience, and it was nice in my relationship with Dad. It was hard work."

Other models used by Avati during this period include local friends and acquaintances like Diane Roma, Joyce Budd, Tom Dunn, Paul Lehr, Bill Convery, Hank Spears, Carol Siebeck, and Judy Turanova. During the '70s and '80s, Jim's daughter Betsi would also pose, as would Timothy and Jennie, his youngest children from his second marriage.

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MELTZOFF
Was it hard to leave Jane? Who broached the idea? Did you say to Jane, "Let's split," or did Jane one day just pick up the five children and leave?

AVATI
I had something going on in my studio. This young woman had permission from her parents to come to my studio. She was interested in art, and we got into a sexual relationship. Jane found out about it. This girl was in torrid pursuit of me; one day she sent a love letter to my home. Actually, I am not the kind of a person that should be married to anybody, frankly.

MELTZOFF
You've been married a number of times, though.

AVATI
No, twice. And the second time, you couldn't call it a marriage.

MELTZOFF
Well, the courts would call it a marriage. It was a legal marriage, right?

AVATI
I don't care what the courts would call it.

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MELTZOFF
How did you come to get married to Linda? You don't know?

AVATI
I know. She moved in with me, and wouldn't go out! She came off a date one night, when I was living over the supply store. I was in bed. She comes in and kneels by the bed, and starts telling me she's been dating a soldier and so forth. Then she gets in bed with me — and she never left.

MELTZOFF
Was the door shut at the time?

AVATI
I didn't open the door. I was in bed, but I guess the door was unlocked. It was never locked on the street level, anyway. One day, I came home, opened the door; by God, there's four or five suitcases and coats, with a note: "I'll be back Monday." She told me that she knew in a vision that I would take care of her.

MELTZOFF
She was right, wasn't she, in her vision?

AVATI
She was absolutely right.

MELTZOFF
You know, your life is so much like the paperback books you illustrated — it's like fiction by an inventive and irresponsible author. I have never known that to happen in anybody else's life. Is it a coincidence that your life resembles paperback fiction?

AVATI
I often puzzle about why some of the events in my life happened, because there's a certain consistency about them which I'm very reluctant to talk about. It was almost universal that, even though I'd be attracted to a woman, it would always be the woman who snapped the trap.

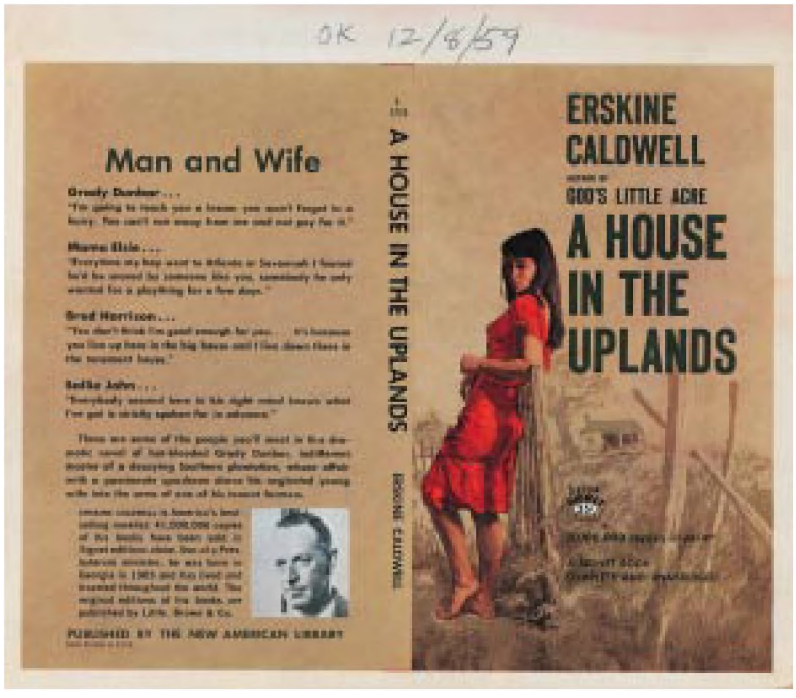
Opposite: *A House in the Uplands* (40" x 30", Collection A. Schenk)

Jane divorced Avati in 1960. With second wife Linda Griessmer, he shared a home/studio at 8 Broad Street, and later bought a house on 62 Washington Street. Despite having three children together, the marriage did not last. Avati continued to have relationships with other women throughout his life, but never remarried.

Under pressure from art directors, including Leonard Leone at Bantam and Barbara Bertoli at Avon, Avati produced more illustrations with an entirely white background. This brought about some striking, stylish results, such as O'Hara's *Assembly* (1963) and Zola's *Nana* (1964). But without the detailed, painterly Avati backgrounds from the early '50s, or the abstract color compositions from the late '50s, his illustrations now risked being reduced to mere vignettes — overwhelmed by loud typography. It is surprising that Avati's cover art survived at all, and that he was able to carry on his craft until a mature age.

As marketing departments and art directors gained power and book covers became indistinguishable from factory products, Avati struggled to remain creative and original. Most of the time, he succeeded. He managed to adhere to certain formulas, like the close-up faces in his William E. Barret covers (Avon, 1970's), the "circle" format of his Pearl S. Buck covers (Pocket Books, 1975), or the "oval" design of his Michener covers (Fawcett, 1980's) while still doing interesting things with it. Flowers were a common element in his Turnbull covers for Avon, and he developed a romantic coastal landscape as a recurring theme for Elisabeth Ogilvie's novels. Arguably, his painting abilities got better over the years, even as the space in which he was able to work his magic diminished.

Alexandra Avati posing for *A House in the Uplands*, October 29, 1959



Proof sheet (OK'd by Avati on December 8, 1959) of Signet #S1774, *A House in the Uplands* (Avati version #3) Erskine Caldwell. Third printing (February, 1960)

Avon #N256, *The Nightingale*. Agnes Sligh Turnbull (1974) Detail.

Avon #N333, *The Day Must Dawn*. Agnes Sligh Turnbull (c. 1971) Detail.

Avon #N234, *Remember the End*. Agnes Sligh Turnbull (c. 1969) Detail.

James S. Avati, untitled flower painting on shopping bag paper. (c. 1995)

In 1988, Avati decided to leave New Jersey and relocate to northern California, which was the home of then-girlfriend, Michelle Adelman. He settled in Petaluma, where he continued to work as a cover artist until well into the '90s.

On March 10, 1998, Stanley Meltzoff wrote to me: "I visited Jimmy Avati in Petaluma last week. He is spry and active as ever. He lives at the edge of poverty in a setting that would not be out of place in Trento, the Alto Adige, or Galicia; a cottage with no visible street number perched backwards on a steep hillside up a dirt lane next to a shed out of *Tobacco Road*. Spring was blossoming the mud; a small string harp serves as the door bell. Inside, the walls were covered with paintings of the half-undressed women who flow through Jimmy's life and the strange landscapes of his dreams. The image of his actual life matches that of the fictions he painted. He looks and talks as if he were written by Erskine Caldwell in a film set designed by Van Ostade or Teniers and constructed at great expense to be that of an ancient genius living in beautiful poverty under the oak trees amid dogs, goats, and maidens. The local mechanics and tradesmen sense that the pictures leaning against the stucco walls are something strange and wonderful from another time and place, but to the ditch diggers and the store sweepers he is just some more California scenery — a wonder worth a glance in passing."

More than anything, this vivid description inspired me to try and make a film documentary on Avati, which became a reality in a matter of months. We filmed Avati in Petaluma, talking about his work, and the following spring he was able to visit Red Bank, Princeton, and other key locations in his life's story. We were also fortunate to be able to interview Jane Hammell in New Jersey and Zan Avati in Maine. The film was broadcast on Dutch television on February 17, 2000.

Trying to sum up her father's character, Zan Avati said, "He is obviously very perceptive about people. He looks into a person's eyes and responds warmly. Years can pass and it doesn't make any difference in the intensity of his feelings. He has an ability to look into people and understand what is there emotionally; and that translates into his work. He read the books and determined what he thought would portray the essence of the book. I think he has a great understanding of human nature; a great compassion for people and who they are." ●

The 55-minute documentary
James Avati: A Life in Paperbacks
by Piet Schreuders and Koert Davidse
is available on home video from
Kultur Video *(www.kulturvideo.com).*

James Avati Paperback covers – A Checklist

Compiled by Piet Schreuders (June, 2001.) Corrections and additions welcomed.

New American Library / Signet Books (1949-1966, 1986)

567 *Trouble in July* (#1) Caldwell, Erskine (1952)
567 *Trouble in July* (#2) Caldwell, Erskine (1956)
581 *God's Little Acre* Caldwell, Erskine (1951)
610 *Lady Chatterley's Lover* Lawrence, D.H.
621 *Serenade* Cain, James M. (1950)
627 *Tobacco Road* (#1) Caldwell, Erskine (1954)
643 *Young Lonigan* (#1) Farrell, James T. (1952)
643 *Young Lonigan* (#2) Farrell, James T. (1956)
646 *Journeyman* (#1) Caldwell, Erskine (1951)
646 *Journeyman* (#2) Caldwell, Erskine (1956)
659A *The Wild Palms* Faulkner, William (1950)
661 *Tragic Ground* (#1) Caldwell, Erskine (1952)
661 *Tragic Ground* (#2) Caldwell, Erskine (1957)
665 *Strange Fruit* Smith, Lillian (1950)
686 *A House in the Uplands* (#1) Caldwell, Erskine (1953)
706 *Last of the Conquerors* Smith, William Gardner (1949)
713 *Murder as a Fine Art* Bonnamy, Francis (1949)
714 *The Gilded Hearse* Gorham, Charles O. (1949)
716 *We Were Strangers* Sylvester, Robert (1949)
722 *Uneasy Street* Miller, Wade (1949)
724 *The Golden Sleep* Connell, Vivian (1949)
729 *Stranger in Town* Hunt, Howard (1949)
732 *The Sure Hand of God* (#1) Caldwell, Erskine (1949)
732 *The Sure Hand of God* (#2) Caldwell, Erskine (1957)
733 *Crime and Punishment* Dostoyevsky, Fyodor (1949)
734 *Meet the Girls! & other stories* Farrell, James T. (1949)
735 *Everybody Slept Here* Arnold, Elliott (1949)
738 *Nightmare Alley* Gresham, William Lindsay (1949)
739 *Beyond the Forest* Engstrand, Stuart (1949)
743 *Intruder in the Dust* Faulkner, William (1949)
749 *For Ever Wilt Thou Love* Lewisohn, Ludwig (1949)
750 *Devil in the Flesh* (#1) Radiguet, Raymond (1949)
752 *The Future Mister Dolan* Gorham, Charles O. (1949)
754 *Kiss Tomorrow Goodbye* McCoy, Horace (1949)
755 *An American Tragedy* Dreiser, Theodore (1949)
756 *If He Hollers Let Him Go* Himes, Chester B. (1949)
760 *Georgia Boy* (#1) Caldwell, Erskine (1950)
760 *Georgia Boy* (#2) Caldwell, Erskine (1957)
761 *Country Place* Petry, Ann (1950)
766 *Appointment in Samarra* (#1) O'Hara, John (1950)
767 *Alien Land* Savoy, Willard (1950)
769 *Margaret Slade,* Caroline (1950)
773 *The City and the Pillar* Vidal, Gore (1950)
779 *Ellen Rogers* Farrell, James T. (1950)
781 *The Outer Edges* Jackson, Charles (1950)
786 *The Sling and the Arrow* Engstrand, Stuart (1950)
789 *The Love-Making of Max-Robert* Shaplen, Robert (1950)
790 *Lily Henry* Cooper, Mae (1950)
S794 *Native Son* Wright, Richard (1950)
S796 *Arch of Triumph* Remarque, Erich Maria (1950)
797 *A Tale of Poor Lovers* Pratolini, Vasco (1950)
802AB *Knock on Any Door* Motley, Willard (1952)
804 *Night Rider* Warren, Robert Penn (1950)
810 *The Young Manhood of Studs Lonigan* Farrell, James (1950)
818 *A Swell-Looking Girl* Caldwell, Erskine (1950)
826 *Son of the Giant* Engstrand, Stuart (1950)
829 *Lilly Crackell* Slade, Caroline (1950)
831 *Saturday Night* (#1) Farrell, James T. (1950)
832 *Love Knows No Barriers* Thomas, Will (1950)
838 *This Very Earth* (#1) Caldwell, Erskine (1951)
841 *Black Boy* Wright, Richard (1951)
S844 *The Woman of Rome* (#1) Moravia, Alberto (1951)
851 *The Strange Land* Calmer, Ned (1951)
857 *Meg* (#1) Keogh, Theodora (1951)
860 *Follow Me Down* Foote, Shelby (1951)
867 *They Sought For Paradise* Engstrand, Stuart David (1953)
868AB *Star Money* (#1) Winsor, Kathleen (1951)
869 *Kneel to the Rising Sun (and other stories)* Caldwell, Erskine (1951)
875S *Judgment Day* Farrell, James T. (1951)
886 *The Daughter* Markowitz, Arthur (1952)
887 *Soldiers' Pay* Faulkner, William (1951)
890 *The Invaders* Engstrand, Stuart (1951)
S893 *Bernard Carr* Farrell, James T (1951)
895 *The Triumph of Willie Pond* Slade, Caroline (1951)
899 *The Humorous Side of* — Caldwell, Erskine (Robert Cantwell, Ed.) (1951)
900 *A Wind Is Rising* Russell, William (1951)
904AB *The Rains Came* Bromfield, Louis (1951)
912 *A Family Romance* Pollet, Elizabeth (1952)
918 *Place Called Estherville* (#1) Caldwell, Erskine (1952)
921AB *Moulin Rouge* La Mure, Pierre (1952)
922 *Conjugal Love* (#1) Moravia, Alberto (1952)
D926 *A World I Never Made* Farrell, James T. (1952)
D929 *The Seven Storey Mountain* Merton, Thomas (1952)
S931 *The Troubled Air* Shaw, Irwin (1952)
933 *Southways* (#1) Caldwell, Erskine (1952)
934T *The Fountainhead* Rand, Ayn (1952)
937 *Goodbye to Berlin* Isherwood, Christopher (1952)
D946 *No Star Is Lost* Farrell, James T. (1952)
955 *The Roman Spring of Mrs. Stone* Williams, Tennessee (1952)
958 *The Double Door* Keogh, Theodora (1952)
960 *Two Adolescents* Moravia, Alberto (1952)
D967 *Lie Down in Darkness* (#1) Styron, William (1952)
970 *Love in a Dry Season* Foote, Shelby (1952)
D975 *World Enough And Time* Warren, Robert Penn (1952)
977 *The Unvanquished* Faulkner, William (1952)
983 *Episode in Palmetto* (#1) Caldwell, Erskine (1953)
S985 *The Age of Longing* Koestler, Arthur (1953)
D992 *We Fished All Night* Motley, Willard (1953)
995 *Night at the Vulcan* Marsh, Ngaio (1953)
S999 *The Hoods* Grey, Harry (1953)
1001 *The Catcher in the Rye* Salinger, J.D. (1953)
1009 *Down All Your Streets* Bishop, Leonard (1953)
1016 *The Courting of Susie Brown* Caldwell, Erskine (1953)
S1017 *Scalpel* McCoy, Horace (1953)
D1030 *Invisible Man* Ellison, Ralph (1953)
S1032 *Sartoris* Faulkner, William (1953)
S1038 *Rage of the Soul,* Sheean, Vincent (1953)
S1039 *Sons and Lovers* Lawrence, D.H. (1953)
1054 *Naked to Mine Enemies* Yorke, Susan (1953)
S1062 *Natural Child* Willingham, Carter (1953)
1064 *The Descent* Peters, Fritz (1953)
D1066 *Father And Son* Farrell, James T. (1953)
S1070 *The Best Thing That Ever Happened* Leslie, Warren (1953)
S1074 *Strange Fruit* Smith, Lillian (1953)
S1079 *Sanctuary and Requiem for a Nun* Faulkner, William (1954)
1086 *Lady Chatterley's Lover* Lawrence, D.H. (1953)
1087 *Appointment in Samarra* (#2) O'Hara, John (1954)
1091 *A Lamp for Nightfall* (#1) Caldwell, Erskine (1954)
1095 *Uncle Tom's Children* Wright, Richard (1954)
1097 *The Waiters* Fisher, William (1954)
1099 *The Center of the Stage* Sykes, Gerald (1954)
1116 *Morning, Winter, and Night* Michaelson, John Nairne (1954)
S1118 *My Days of Anger* Farrell, James T. (1954)
1122 *The Fancy Dress Party* Moravia, Alberto (1954)
1130 *Trial By Darkness* Gorham, Charles O. (1954)
1136 *We Are the Living* (#1) Caldwell, Erskine (1954)
S1148 *The Wild Palms + The Old Man* Faulkner, William (1954)
1153 *Serenade* Cain, James M. (1954)
1155 *Awakening* Rossi, Jean-Baptiste (1954)
1158 *This Man and This Woman* Farrell, James T. (1954)
1166 *The Young and Hungry-Hearted* Aswell, James (1955)
S1171 *Search for the Sun* Furcolowe, Charles (1954)
1175 *Devil in the Flesh* Radiguet, Raymond (1955)
1176 *The Sling and the Arrow* (#2) Engstrand, Stuart (1955)
1179 *The Lie* Goodin, Peggy (1955)
D1198 *Love Is a Bridge* Flood, Charles Bracelen (1955)
D1199 *The Complete Stories of* — Caldwell, Erskine (1955)
1204 *Love Trap* White, Lionel (1955)
1206 *The Cry and the Covenant* Thompson, Morton (1955)
1209 *The Fascinator* Keogh, Theodora (1955)
S1213 *The Time of Indifference* Moravia, Alberto (1955)
1218 *The City and the Pillar* Vidal, Gore (1955)
1226 *Violent Streets* Kramer, Dale (1955)
D1227 *The Lovers* Winsor, Kathleen (1955)
D1237 *The Lying Days* Gordimer, Nadine (1955)
1239 *Warrior's Return* Pittenger, Ted (1955)
D1244 *The Gold of Their Bodies* Gorham, Charles O. (1955)
1255 *The Unholy Three* Auchincloss, Louis (1955)
D1260 *The Farm* Bromfield, Louis (1955)
Ks344 *Call It Experience* Caldwell, Erskine (1956)
S1271 *Fifty Roads to Town* Hamner, Earl, Jr. (1956)
1272 *Love and Money* (#1) Caldwell, Erskine (1956)
1275 *The Face of Time* Farrell, James T. (1956)
S1279 *Making of a Mistress (Juniper Green)* Morley, Susan (1956)
1288 *Conjugal Love* (#2) Moravia, Alberto (1956)
D1291 *The Royal Box* Keyes, Frances Parkinson (1956)
1301 *The Secret of Mary Magdalene* Ilton, Paul (1956)
S1306 *A Ghost at Noon* Moravia, Alberto (1956)
S1307 *A Murder in Paradise* Gehman, Richard (1956)
S1308 *The Girl in Dogwood Cabin* Willingham, Calder (1956)
D1330 *Band of Angels* Penn Warren, Robert (1956)
1342 *Gretta* (#1) Caldwell, Erskine (1956)
1343 *Tea and Sympathy* Anderson, Robert (1956)
1349 *French Girls Are Vicious* Farrell, James T. (1956)
S1356 *Anastasia* Maurette, Marcelle (1957) (published?)
S1371 *I Leap Over the Wall* Baldwin, Monica (1957)
1374 *An Act of Violence* Fadiman, Edwin, Jr. (1957)
1381 *The Story of Sandy Wexler,* Susan Stanhope (1957)
1390 *The Wastrel* Wakeman, Frederic (1957)
1402 *The Ripening Seed* Colette (1957)
D1407 *Beyond Desire* La Mure, Pierre (1957)
S1408 *More Deaths than One* Engstrand, Stuart (1957)
1417 *This Very Earth* (#2) Caldwell, Erskine (1957)
S1420 *The Deliverance of Sister Cecilia* Brinkley, William (1957)
1430 *Gulf Coast Stories* Caldwell, Erskine (1957)
S1452 *I'm Owen Harrison Harding* Ellison, James Whitfield (1957)
T1454 *Marjorie Morningstar* Wouk, Herman (1958)
1456 *A House in the Uplands* (#2) Caldwell, Erskine (1957)
S1457 *A Dangerous Woman* Farrell, James T. (1957)
D1477 *Raquel* Feuchtwangler, Lion (1957)
1479 *Place Called Estherville* (#2) Caldwell, Erskine (1957)
S1497 *The Sacrilege of Alan Kent* Caldwell, Erskine (1958)
S1532 *Some Inner Fury* Markandaya, Kamala (1958)
D1548 *The Love-Seekers* Hornblow, Leonora (1958)
D1552 *The World of Suzie Wong* (#1) Mason, Raymond (1958)
D1552 *The World of Suzie Wong* (#2) Mason, Raymond (1960)
S1564 *This Very Earth* (#2) Caldwell, Erskine (1958)
T1567 *Forever Amber* Winsor, Kathleen (1958)
S1568 *Certain Women* Caldwell, Erskine (1958)
T1578 *Remember Me to God* Kaufman, Myron S. (1958)
S1579 *Not Yet...* Torres, Tereska (1958)
S1589 *The Sure Hand of God* (#3) Caldwell, Erskine (1958)
S1592 *Journeyman* (#3) Caldwell, Erskine (1958)
D1596 *The Woman of Rome* (#2) Moravia, Alberto (1958)
S1598 *Episode in Palmetto* (#2) Caldwell, Erskine (1960)
D1601 *The Called and the Chosen* Baldwin, Monica (1958)
S1608 *Trouble in July* (#3) Caldwell, Erskine (1958)
S1611 *Tragic Ground* (#3) Caldwell, Erskine (1959)
S1612 *Roman Tales* Moravia, Alberto (1959)
D1621 *The Courting of Susie Brown* Caldwell, Erskine (1958)
S1623 *Place Called Estherville* (#3) Caldwell, Erskine (1959)
S1624 *Saturday Night* (#2) Farrell, James T. (1958)
D1657 *Two Women* Moravia, Alberto (1959)
S1666 *Georgia Boy* (#3) Caldwell, Erskine (1959)
T1668 *The Time of the Dragons* Ekert-Rotholz, Alice (1959)

James Avati Paperback covers – A Checklist

...continued

S1672 *A Lamp for Nightfall* (#2) Caldwell, Erskine (1959)
D1678 *Lola: A Dark Mirror* Fernández-Flórez, Dario (1959)
S1700 *The Big Kill* Spillane, Mickey (1960)
S1705 *The Long Wait* Spillane, Mickey (1959)
D1709 *Around the World with Auntie Mame* Dennis, Patrick (1959)
S1710 *Vengeance is Mine* Spillane, Mickey (1959)
T1717 *The Mountain is Young* Han, Suyin (1959?)
S1721 *Devil in the Flesh* (#2) Radiguet, Raymond (7th pr., 1959)
D1725 *Star Money* (#2) Winsor, Kathleen (1959)
D1727 *Breakfast at Tiffany's* Capote, Truman (1959)
S1728 *One Lonely Night* Spillane, Mickey (1960)
S1733 *Kneel to the Rising Sun (and other stories)* Caldwell, Erskine (1959)
S1734 *Southways* (#2, 4th pr.) Caldwell, Erskine (1960)
S1735 *We Are the Living* (#2) Caldwell, Erskine (1959)
S1739 *A Swell-Looking Girl* Caldwell, Erskine (1959)
S1758 *Kiss Me, Deadly* Spillane, Mickey (1960)
S1759 *Love and Money* (#2) Caldwell, Erskine (1960)
S1760 *Gretta* (#2) Caldwell, Erskine (1960)
S1763 *Seidman & Son* Moll, Elick (1960)
D1772 *Jephta and His Daughter* Feuchtwangler, Lion (1960)
S1774 *A House in the Uplands* (#3) Caldwell, Erskine (1960)
S1775 *I, The Jury* Spillane, Mickey (1960)
S1789 *My Gun is Quick* Spillane, Mickey (1960)
S1839 *When You Think of Me* Caldwell, Erskine (1960)
T1888 *Kyra* Petrovskaya, Kyra (1961)
T2748 *Thy Tears Might Cease* Farrell, Michael (1965)
P3032 *Cassandra at the Wedding* Baker, Dorothy (1966)
AE4428 *Fall from Grace* Collins, Larry (1986)
AE4801 *Dirt Rich* Howard, Clark (1986)(2 images)

Bantam Books (1949-1950, 1960-1969)

463 *The Other Room* Hedden, Worth Tuttle (1949)
705 *Kingsblood Royal* Lewis, Sinclair (1949)
736 *The Wine of Astonishment* Gellhorn, Martha (1949)
745 *Camille* Dumas, Alexandre (1949)
758 *Desperate Choice* Speare, Dorothy (1950)
766 *Jassy* Lofts, Norah (1950)
A2190 *No House Limit* Fisher, Steve (1961)
A2203 *The Farmers Hotel* O'Hara, John (1960)
A2259 *Cry for Happy* Campbell, George (1961)
F1900 *Maggie-Now* Smith, Betty (1959)
F2071 *The Gallery* Burns, John Horne (1960)
F2146 *The Cross and the Sword* Walton, Evangeline (1960)
F2242 *Juniper Island* Knickerbocker, Charles H. (1961)
F2252 *In the Wrong Rain* Kirsch, Robert R. (1961)
F2345 *The Happy Thieves* Condon, Richard (1962)
F2375 *The Green Flames* Spinelli, Marcos (1962)
F2470 *Brother to the Enemy* Spicer, Bart (1962)
F2624 *My Place in the Bazaar* Waugh, Alec (1963)
F2711 *The Moon is Down* Steinbeck, John (1964)
F2838 *Deathworld 2* Harrison, Harry (1964)
F2887 *A Gift for the Sultan* Stringfellow, Olga (1965)
FP131 *Men of Thunder* Nolan, William F. (1965)
FP159 *Tom Sawyer* Twain, Mark (1966?)
H2318 *Good Bye, Ava* Bissell, Richard (1961)
H2364 *Revolutionary Road* Yates, Richard (1962)
H2392 *Meanwhile, Back at the Front* Coon, Gene L. (1962)
H2469 *Adventures in Two Worlds* Cronin, A.J. (1962)
H2523 *The Last Hurrah* O'Connor, Edwin (1967)
H2528 *Mignon* Cain, James M. (1963)
H2549 *Buttonwood* Wolff, Maritta (1963)
H28733 *The African Queen* Forester, C.S. (1964)
H3034 *Lord Hornblower* Forester, C.S. (1964?)
HP76 *The Great Dissenters* Reinfeld, Fred (1964)
J3049 *The Outcasts* Cook, Will (1965)
N2787 *Elizabeth Appleton* O'Hara, John (1964)
N2889 *The Hat on the Bed* O'Hara, John (1965)
N2921 *The Stars Look Down* Cronin, A.J. (1964)
N2937 *East of Eden* Steinbeck, John (1962)
N2943 *Convention* Knebel, Fletcher (1965)
N3103 *The Horse Knows the Way* O'Hara, John (1966)
N3629 *Run for the Trees* Rand, James S. (1968)
N3679 *The Citadel* Cronin, A.J. (1967)
N4476 *The Cape Cod Lighter* John O'Hara (1969)
N4579 *Rascals in Paradise* Michener, James A. (1966)
N4589 *Hester Roon* Lofts, Norah (1969)
HP170 *The Hawk Alone* Bennett, Jack (1967)
H3104 *Pipe Night* O'Hara, John (1966)
S2244 *The Interns* Frede, Richard (1961)
S2433 *Six o'Clock Casual* Clune, Henry W. (1967)
S2441 *The Black, the Gray and the Gold* Ford, Norman R. (1963)
S2461 *The Winter of Our Discontent* Steinbeck, John (1962)
S2504 *Angélique in Barbary* Golon, Sergeanne (1963)
S2506 *Assembly* O'Hara, John (1963)
S2591 *The Violet Shore* Myerer, Anton (1962)
S2592 *By Starlight* Sancton, Thomas (1963)
S2654 *The Big Laugh* O'Hara, John (1963)
S2687 *The Century of the Surgeon* Thorwald, Jürgen (1963)
S2695 *Island* Huxley, Aldous (1963)
S2741 *Lament for Four Virgins* Tucker, Lael (1964)
S2769 *Angélique in Revolt* Golon, Sergeanne (1964?)
S2778? *Run river* Didion, Joan? (1964?)
S2811 *Nana* Zola, Emile (1964)
S2977 *Sermons and Soda-Water* O'Hara, John (1965)
S3089 *Love and the Carribean* Waugh, Alec (1964)
S3111 *Daily and Sunday* Powell, Richard (1966)
S3143 *The Tobacco Men* Deal, Borden (1966)
S3560 *The Voyagers* Dale Van Every (1967)
S3657 *Far from the Madding Crowd* Hardy, Thomas (1967)
S4494 *The North Star* Henry, Will (1969)
S5627? *The Cold Journey* Stone, Grace Zaring (1970?)
SP118 *The Creation of the Universe* Gamow, George (1965)
? *The Day They Shook the Plum Tree* Lewis, Arthur H. (1964?)

Avon Books (1959–198?)

G1049 *The Road Back* Remarque, Erich Maria (1959)
G1061 *Something of an Achievement* Griffin, Gwyn (1960)
G1043 *A Bell for Adano* Hersey, John (1963)
10025 *The Run for Home* Colley, Leland F.
14183 *A Killing Frost* Wilkinson, Sylvia
14407 *The Miracle of the Bells* Janney, Russell (1973)
14951 *Private Worlds* Gainham, Sarah (1973)
15164 *The Shape of Illusion* Barrett, William E. (1973)
15263 *Geronimo Rex* Hannah, Barry (1973)
16543 *To the Last Man* Barrett, William E. (1973)
16550 *The Red Lacquered Gate* Barrett, William E. (1973)
17087 *The Journey of August King* Ehle, John (1973?)
17707 *The Little Shepherd of Kingdom Come* Fox, Jr., John (1973)
17905 *The Sky Pilot* Connor, Ralph (1973?)
18994 *High Empire* Brundy, Clyde M. (1974)
19059 *Theophilus North* Wilder, Thornton (1974)
19570 *The Choir Invisible* James Lee Allen (1974)
19679 *The Bishop's Mantle* Turnbull, Agnes Sligh (1974?)
19703 *Monkey on a Chain* Blackstock, Charity (1974)
20024 *The Knock at Midnight* Blackstock, Charity (1974)
20214 *The English Wife* Blackstock, Charity (1974?)
20305 *Caught in That Music* Epstein, Seymour (1974)
20412 *China Court* Godden, Rumer (1974?)

Avon #22541, *The Rolling Years* Agnes Sligh Turnbull (c. 1975) Detail.

20636 *The Greengage Summer* Godden, Rumer (1974?)
21816 *A Candle for St. Jude* Godden, Rumer (1975?)
21923 *The Town and Dr. Moore* Young, Agatha (1975?)
22376 *An Episode of Sparrows* Godden, Rumer (1975)
22541 *The Rolling Years* Turnbull, Agnes Sligh (1975?)
23259 *The Battle of Villa Fiorita* Godden, Rumer (1975?)
23275 *Dr. Moore's Legacy* Young, Agatha (1975?)
24489 *Breakfast with the Nikolides* Godden, Rumer (1975)
25064 *Kingfishers Catch Fire* Godden, Rumer (1975)
26757 *High Tide at Noon* Ogilvie, Elisabeth (1975)
26963 *Storm Tide* Ogilvie, Elisabeth (1975)
26971 *The River* Godden, Rumer (1975)
27219? *The Ebbing Tide* Ogilvie, Elisabeth (1976)
27557 *There May Be a Heaven* Ogilvie, Elisabeth (1975)
27755 *The Glory Tent* Barrett, William E. (1975)
28779 *Lady of the Lotus* Barrett, William E. (1976)
29009 *Weep and Know Why* Ogilvie, Elisabeth (1976)
29694 *Image of a Lover* Ogilvie, Elisabeth (1976)
33068 *The Rising of the Lark* Moray, Ann (1977)
35881 *A Man Called Peter* Marshall, Catherine (1971)
44131 *The Growing Season* Spears, Jan Cox (1978)
47084 *The Fulfillment* Spencer, LaVyrle (1979)
70313 *Southern Family, A* Godwin, Gail (1988)
75845 *A Woman Between* Edwards, Jaroldeen (1980)
V2069 *Damned If You Do, Damned If You Don't* Osterman, Marjorie K. (1963)
J113 *Zelda* Mitford, Nancy (1971)
J115 *Moving On* McMurtry, Larry (1971)
J130 *The Seaon of Witches* Herling, James Leo (1971?)
J147 *The Real Isadora* Seroff, Victor (1972)
N180 *Fathers and Dreamers* Miller, Dallas (1969)
N218 *Conversion of Chaplain Cohen* Tarr, Herbert (1969)
N232 *The Constant Nymph* Kennedy, Margaret (1969?)
N234 *Remember the End* Turnbull, Agnes Sligh (1969?)
N237 *The Gown of Glory* Turnbull, Agnes Sligh (1969?)
N244 *The Glass Dove* Carrighar, Sally (1969)
N245 *Diary of a Woman in White* Soubiran, André (1969?)
N256 *The Nightingale (1978)* Turnbull, Agnes Sligh (1974)
N266 *The Turquoise* Seton, Anya (1970)
N292 *I Swear By Apollo* Young, Agatha (1970)
N295 *The Sudden Strangers* Barrett, William E. (1970)
N302 *The Golden Journey* Turnbull, Agnes Sligh (1970?) (also #20792)
N309 *Cress Delahanty* West, Jessamyn (1970)
N318 *The King's Orchard* Turnbull, Agnes Sligh (1971?)
N324 *The Friendly Persuasion* West, Jessamyn (1972?)
N329 *A Matter of Time* West, Jessamyn (1970)
N333 *The Day Must Dawn* Turnbull, Agnes Sligh (1971?)
N398 *There Must Be a Pony* Kirkwood, Jim (1971?)
N402 *The Tall Woman* Dykeman, Wilma (1971?)
N405 *The Third Life of G. Copeland* Walker, Alice (1971?)
N409 *Dr. Hudson's Secret Journal* Douglas, Lloyd C. (1971?)
N411 *Waters on a Starry Night* Ogilvie, Elisabeth (1971?)
N415 *The Far Family* Dykeman, Wilma (1971?)
N418 *A Woman in the House* Barrett, William E. (1972)
N419 *Green Light* Douglas, Lloyd C. (1972?)
N421 *Brothers in Confidence* Madden, David (1972?)
N422 *Journey for Joedel* Owen, Guy (1972?)
N428 *Time of Drums* Ehle, John (1972?)
N430 *The Hospital* Young, Agatha (1977?)
N432 *Leafy Rivers* West, Jessamyn (1972)
N433 *Face of Innocence* Ogilvie, Elisabeth (1972?)
N434 *The Land Breakers* Ehle, John (1972)
N435 *The Monday Voices* Greenberg, Joanne (1972)
N442 *No Evil Angel* Ogilvie, Elisabeth (1972?)
N446 *Moss on the North Side* Wilkinson, Sylvia (1972?)
N457 *Rowan Head* Ogilvie, Elisabeth (1972)
S-119 *A Long and Happy Life* Price, Reynolds (1961)
? *Strawberries in the Sea* Ogilvie, Elisabeth (1977)
V2278 *The Seasons Hereafter* Ogilvie, Elisabeth (1972?)
V2442 *The Lonely* Gallico, Paul (1973)
W158 *The Wine and the Music* Barrett, William E. (1969)

W171 *Devil Water* Seton, Anya (1970?)
W189 *Except for Me and Thee* West, Jessamyn (1970?)
W191 *Honey in the Horn* Davis, H.L. (1970?)
W196 *The Shadows of the Images* Barrett, William E (1970)
W210 *The Minister* Mercer, Charles (1971?)
W221 *The Witch Diggers* West, Jessamyn (1972?)
W231 *The Empty Shrine* #2 Barrett, William E. (1970)
W240 *Chicano* Vasquez, Richard (1975?)
W243 *The Fools of Time* Barrett, William E. (1971)
W273 *The Captain* De Hartog, Jan (1971?)
W274 *Not for Eternity* Donovan, John (1971)
W308 *Baldur's Gate* Clark, Eleanor (1972?)
W314 *In This Sign* Greenberg, Joanne (1972)
W316 *South of the Angels* West, Jessamyn (1972?)
W322 *The Brother* Reeve, F.D. (Ed.) (1972?)
W323 *The Witch Door* Ogilvie, Elisabeth (1973?)
W327 *A Theme for Reason* Ogilvie, Elisabeth (1972?)
W328 *The Middle of the Journey* Trilling, Lionel (1972)
W334 *The Road* Ehle, John (1972?)
W341 *Lion on the Hearth* Ehle, John (1972?)
W353 *The Left Hand of God* Barrett, William E. (1972?)
W358 *Cale* Wilkinson, Sylvia (1972?)
W369 *The Dawning of the Day* Ogilvie, Elisabeth (1971?)
YW170 *The Man Who Loved Children* Stead, Christina (1970?)

Berkeley Books
S1508 *Hooked on Books: Program & Proof* (1968?)
S1726 *Bush Baby* Woodhouse, Martin (1969)
N2835 *Harlem Summer* Vroman, Mary Elizabeth (1968)

Dell Books, Delacorte Press (1979-1983)
? *The Making* (1979)
11035 *California* Woman Knap, Daniel (1980)
12597 *Firebrand's Woman* Royall, Vanessa (1980)
12605 *From the Broken Tree* Langly, Lee (1980)
12718 *Flowers of the Desert* Haddad, Carolyn (1980)
? *Making Time* Rosen, Isidore (1980)
14057 *The Jade Alliance* Darrell, Elizabeth (1981)
18586 *The Traders* Lauer, Marjorie de (1981)
95776 *The Moon By Night* L'Engle, Madeleine (1981)
95777 *Meet the Austins* L'Engle, Madeleine (1981)
97232 *A Ring of Endless Light* L'Engle, Madeleine (1981)
? *Blood Red Wine* Delaney, Lawrence (1981)
? *Murray Hill* Mercer, Charles (1981)
? *Paris in the Fall* Hamilton, Tamsin (1981)
? *The Four Brothers* (1980)
? *The Four Winds of Heaven* High, Monique R. (1981)
? *The Night Swimmers* Byars, Betsy
? *The Tiger's Woman (?)* (1980)
Delacorte 02351 *Encore* High, Monique Raphel (1981)
Delacorte 7407 *Rock n' Roll Nights* Strasser, Todd
Delacorte 2241 *The Eleventh Year* High, Monique Raphel (1983)

Dial Press
Megan's Beat Stanek, Lou Willett (1983)

Ballantine and Fawcett (1959–1985)
(B = Ballantine, FC = Fawcett Crest, FCM = Fawcett Gold Medal)

B *A Self-Made Woman* (1983)
B *Caravans* Michener, James A. (1983)
B *Cavendish Square* Douglas, Kathryn (1979)
B *Cinnabar* Bryant, Edward? (1984)
B *Great Lion of God* Caldwell, Taylor (1984)
B *Jason's People* Byrne, Beverly (1985)
B *Kings of Heaven* (1982)
B *Outcasts from Eden* (1983)
B *Sayonara* Michener, James A. (1983)
B *The Fires of Spring* Michener, James A. (1984)
B27150 *Those the Sun Has Loved* Jourdain, Rose (1979)
B29528 *Praise the Human Season* Robertson, Don (1981)
B29676 *The World-Shakers* Machlin, Milt (1983)
B29827 *The Emperor's Games* Hunter, Damion (1983)
B29864 *King of Heaven* Hirschfeld, Burt (1983)
B30030 *Yesterday's Streets* Silvia Tennenbaum (1981)
B30032 *Proud Man* Harrington, R.E. (1982)
B30261 *The Land Endures* Pearce, Mary E. (1984)
B30468 *Totaled* Rickett, Frances, & Steve McGraw (1983)
B30514 *Lusitania* Butler, David (1983)
B30846 *The Glitter and the Gold* Dyne, Michael (1984)
F08009 *Return to Paradise* Michener, James A. (1988)
F12447 *A Woman's Empire* Dowdell, Dorothy (1983)
F20077 *Return to Paradise* Michener, James A. (1982)
F20473 *A Self-Made Woman* Harris, Ruth (1984?)
F20572 *Testimony of Two Men* Caldwell, Taylor (1983)
FC? *American Beauty* Ferber, Edna? (1973)
FC? *Angelica* Schreiner, Samuel A. Jr. (1979)
F? *Devil Water* Seton, Anya (1976)
F? *The Scandalous Lady Robin* Thorpe, Sylvia (1975)
F? *The Source* Michener, James A. (1984)
F? *Ugly American, The* Lederer, William J. (1985)
FX2437 *The Château* Coulter, Stephen
FC20277 *Bech is Back* Updike, John (1983)
FC20379 *Space* Michener, James A. (1982)
FC20452 *One Man's Medicine* Gibson, Morris (1983)
FC20522 *The Drifters* Michener, James A. (1983)
FC20652 *Tales of the South Pacific* Michener, James A. (1984)
FC20711 *Hawaii* Michener, James A. (1984)
FCs280 *The Damned Wear Wings* Camerer, David M. (1959)
FCd305 *The Old Blood* Mittelholzer, Edgar (1959)
FC ? *Tales of the South Pacific* Michener, James A. (1967)
FGM12379 *The Rose and the Sword* Sargent, Katherine (1983)
FGM 12514 *Rogue of Falconhurst* Carter, Ashley (1983)
FGM *The Mustee* Horner, Lance (1978)

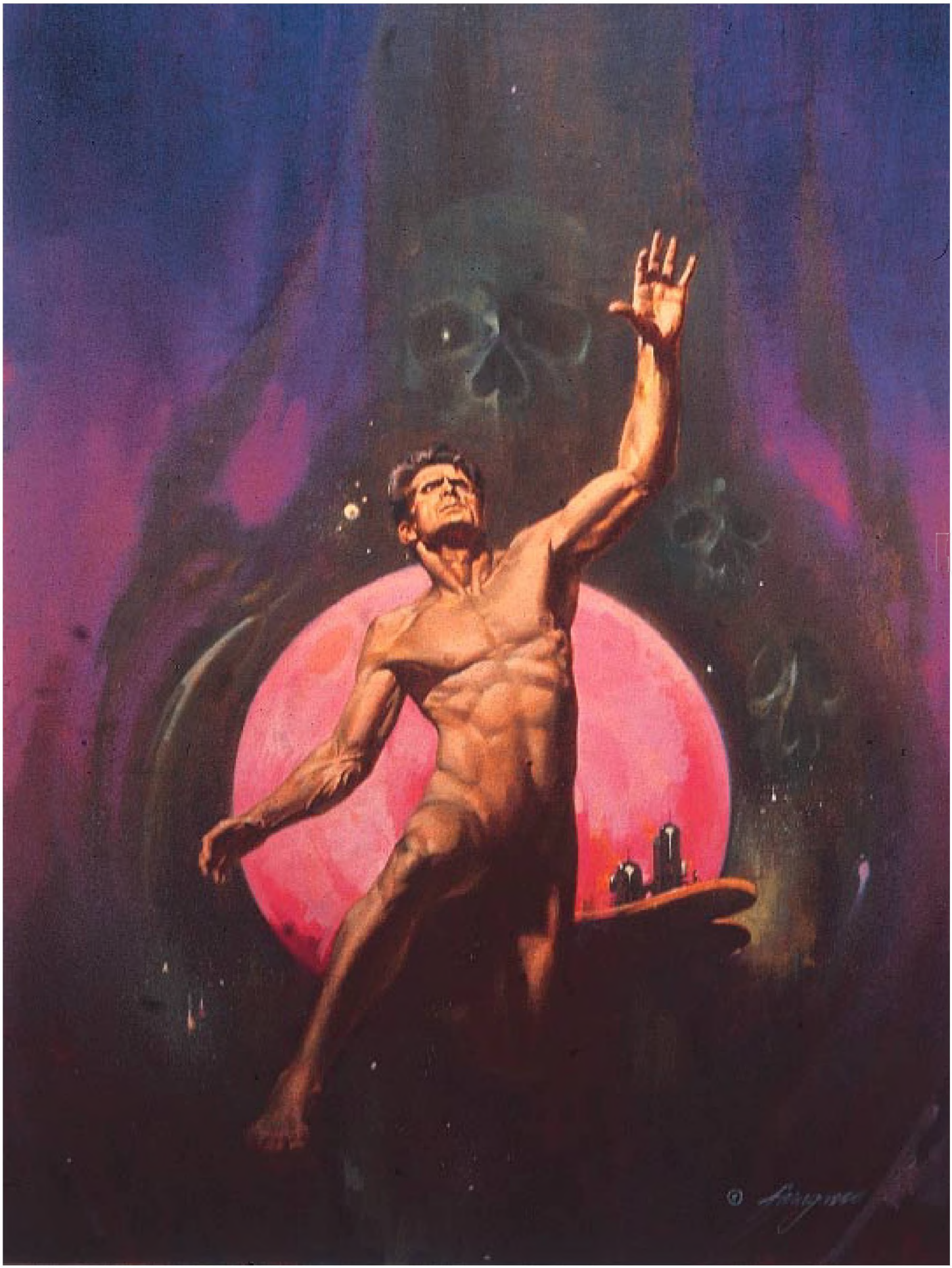
Popular Library (1959-1961)
G462 *Kitty, I Hardly Knew You* McSorley, Edward (1959)
G483 *The Test* Boullé, Pierre (1960)
SP122 *This Sporting Life* Storey, David (1961)

Pocket Books, Cardinal Editions, Perma Books (Simon and Schuster) (1957-1963)
C-254 *Deluxe Tour* Wakeman, Frederic (1957)
C-266 *Jenny* Ada Cook Lewis (1957)
C-272 *The Voice at the Back Door* Spencer, Elizabeth (1957)
M-4086 *Diamond in the Sky* Orr, Mary (1957)
GC-42 *King of Paris* Endore, Guy (1958)
PB 6001 *The Case of the Daring Decoy* Gardner, Erle Stanley (1960)
GC-100 *Madeleine Austrian* Kirsch, Robert R. (1961)
GC-107 *Before You Go* Weidman, Jerome (1961)
M-4247 *Rape of Honor* Heinrich, Willi (1962)
GC-140 *What's In It for Me?* Weidman, Jerome (1963)

Pocket Books (1973-)
63840 *Kathleen* O'Hallion, Sheila (1988)
64015 *The Earth Abideth* Dell, George (1987)
64946 *In Pale Battallions* Goddard, Robert (1988)
67091 *Anything for Billy* McMurtry, Larry (1989)
78443 **Golden Isle, The** Slaughter, Frank G. (1974)
WSP 68954 *The Good Earth* Buck, Pearl S. (1973)
? *My Several Worlds* Buck, Pearl S. (1975?)
? *Portrait of a Marriage* Buck, Pearl S. (1975)
? *Fighting Angel* Buck, Pearl S.
? *Death in the Castle* Buck, Pearl S. (1975?)
? *The Time is Noon* Buck, Pearl S. (1975)
? *Fourteen Stories* Buck, Pearl S. (1975)
? *Come, My Beloved* Buck, Pearl S.
? *Command the Morning* Buck, Pearl S.
78698 *All Under Heaven* Buck, Pearl S. (1975?)
78796 *Sons* Buck, Pearl S. (1975?)
78797 *A House Divided* Buck, Pearl S. (1975)
78801 *The Townsman* Buck, Pearl S. (1975?)
78803 *Voices in the House* Buck, Pearl S. (1975)
78805 *Pavilion of Women* Buck, Pearl S. (1974)
78868 *The Motherland* Davis, Gwen (1975)
78942 *The Hidden Flower* Buck, Pearl S. (1975)
80111 *Letter from Peking* Buck, Pearl S. (1975)
80133 *Three Daughters of M. Liang* Buck, Pearl S. (1975)
80154 *The New Year* Buck, Pearl S.(1975)
80319 *The Rainbow* Buck, Pearl S. (1976)
80320 *A Bridge for Passing* Buck, Pearl S. (1975/76)
80325 *Hearts Come Home* Buck, Pearl S. (1975/76)
80328 *Mandala* Buck, Pearl S. (1976)
80440 *Gently By the Hand* Trauner, Michael (1975)
80457 *The Queen of Naples* Mayhew, Elizabeth (1975)
80536 *Blue Meadow* Wallace, Mary (1976)
80763 *Weep in the Sun* Wilson, Jeanne (1976)
80802 *If My Love Leaves Me* Rushmore, Robert (1976)
80831 *Nightfall* Daniels, Dorothy (1976)
80848 *The Experiment* Denker, Henry (1977)
80938 *Plague Ship* Slaughter, Frank G. (1977)
81096 *Green Willows* Alexander, Jan (1977)
81096 *Mr. Bridge* Connell, Jr., Evan S. (1977)
81140 *Castle Barebane* Aiken, Joan (1977)
81245 *The Ordways* Humphrey, William (1977)
81456 *Peyton Place* Metalious, Grace (1977)
81473 *Lovers and Tyrants* Gray, Francine du Plessix (1977)
81826 *Mulatto* Wilson, Jeanne (1979)
81832 *Lust for Life* Stone, Irving (1977)
81970 *Shame and Glory I* Corder, Eric (1977)
81970 *Shame and Glory II* Corder, Eric (1977)
82136 *The Wine-makers* Bickham, Jack M. (1978)
82273 *Lord of Kestle Mount* Hunter, Joan (1979)
? *A Man in the Middle* Chaber, M.E. (1977)
? *Arabian Nightmare* Irwin, Robert?
? *City of the Dead* Lieberman, Herbert (1977)
? *Court of Foxes* Brand, Christianna (1978)
? *Crawl Space* Lieberman, Herbert (1977)
? *Falling Star* Macdonald, Elisabeth (1987)
? *Fire in the Blood* Simmons, May Kay? (1976)
? *In the Path of Eagles* Mayhew, Elizabeth (1970)
? *Jewel of the Seas* Argo, Ellen (1978)
? *Julia's Story* Cook, Fred J. (1977)
? *Little Angie* Cave, Emma (1977)
? *Matata* McConnell, Malcolm (1977)
? *Mrs. Bridge* Connell, Jr., Evan S. (1976)
? *My Son Charlie* (1976)
? *Sandifer Equation* Pickens, Richard (1978)
? *Sons of Heron* (1976)
? *Stories by —* Christie, Agatha
? *Summoned to Darkness* Sheridan, Anne-Marie (1979)
? *Surgeon's Choice* Slaughter, Frank G. (1977)
? *Big Rock Candy Mountain* Stegner, Wallace Earle (1976)
? *The Case of Mr. Crump* Lewisohn, Ludwig (1978)
? *The Nun's Story* (1976)
? *The Sons and the Daughters* Gallagher, Patricia (1977)
? *The Temple* Weidman, Jerome (1977)
? *The Winds of War* (1978)
? *Troubled Heritage* Wilson, Jeanne (1977)
? *White Poppy* Osborne, Helana (1978)
? *Wings of Eagles* (1976)

St Martin's Press
#? *Blaze of Glory* Carreck, Michael (1986)
#90704 *Crystal Rapture* Edwards, Sarah (1988)

Warner Books
79-914 *Lilian* Erwin, Annabel
? *Skarra* Richardson, Henry V.M. (1976)
81493 *The Lady of Skarra* Richardson, Henry V.M. (1978)
? *Fire Along the James* (1975)



The Art of
Jack Faragasso

by Kent Steine

Jack Faragasso's book *The Students Guide to Painting* was my introduction to his genius. As an artist, teacher and writer "Jack" epitomizes the words *Renaissance Man*. He is also, as they say, "a gentleman and scholar."

His work has encompassed endless venues that are as wide ranging as the fields of arts and sciences can travel. Among them, hundreds of paperback book cover paintings, editorial and advertising art, and countless examples of his *natural realism* displayed in various galleries and museums.

Faragasso's first book, *The Student's Guide to Painting* was an instant best seller. Out of print for some twenty years, it has become a highly sought after necessity for all serious artists (a copy recently sold for $600.00 at auction). The information contained within this book is the culmination of over a century's worth of artistic endeavor. His current offering *Mastering Drawing The Human Figure* is more appropriately a prequel to the first book. Faragasso would be the first to point out that you have to know how to draw before you can paint. And as with his first book; *Mastering Drawing The Human Figure* leaves no stone unturned.

Jack Faragasso at his easel in 1989. His prepared *Reilly palette* is visible in the foreground.

However, the most remarkable achievement in his dedication to the arts would be his 52 year relationship with the renowned Art Students League of New York. Initially as a fledgling student of the immensely successful instructor Frank Reilly… to he himself carrying on the traditions and teaching of drawing, painting and picture making, as he does to this day. This is not merely a point of fact; it is a matter of historic importance. Where else in the country can a person walk into an institution of higher education and be exposed to the methods and mind of a true *old world master*? Not many, to be sure…

Opposite: Cover painting for *The Great Brain Robbery*, by James P. Fisher. Seen here for the first time without type obscuring the top 1/3 of the image (oil on gessoed Bainbridge board).

Out of The Blue

Jack Faragasso was born in the first month of the year of the Great Depression. His parents, like most people, were a working class family. The ravages of hard times affected nearly everyone, with people virtually struggling for their lives. At the age of four, an unfortunate accident would precipitate Faragasso's interest with art. While crossing a street between parked cars, he was hit by a moving vehicle and seriously injured. His fractured legs required a three month stay at the hospital, *in traction*. When he was finally able to return home, he recalls, "receiving a set of tempera paints in jars."

As a child, Faragasso showed the characteristics of a naturally talented artist. However, as he grew older and became more aware of the "reality outside himself", drawing and painting became more of a struggle. Whereas, as a child he just did it without preconceived thought. This was not a deterrent, it was a challenge. Faragasso continued to draw and paint. Among other things he provided his teachers with scientific illustrations painted on large sheets of muslin that were used as visual aids for the students. It may have been around this time that he was exposed to a real *working artist*.

His father was a friend of *The Daily News*' editorial cartoonist, Clarence Batchelor. The artist gave the elder Faragasso one of his originals. It was a large cartoon produced with pen, brush and India ink. "Jack" would copy this drawing many times.

Also, the sister of one of his childhood friends was a fashion illustrator. He was impressed by her ability to work with opaque watercolor, and ink. It was also during this time he would be exposed to *Prince Valiant*, and other dailies in the newspapers. He would copy by using grids, endless Hal Foster drawings. At the theaters, he would spend a dime to watch the Serials and get a comic book to boot. Faragasso would point to

This original cover painting for the *Horror Hunters,* from 1970, is a masterwork of design and *message* simplicity. (Oil on gessoed Bainbridge board.)

The Lions Gate was from a series of astrologically themed covers Faragasso painted for *Berkley*. All of the paintings in the series were oval compositions with similar design ornamentation. (Oil on gessoed Bainbridge board.)

Buster Crabbe portraying Flash Gordon, and Buck Rogers, as early influences, along with the various comics he might have the opportunity to see. Movie posters were another early form of inspiration or influence. However, Faragasso's creativity is truly born of his own invention and ingenuity.

He has been fascinated with science, astronomy, metaphysics, and history since he can remember. His interest in these subjects can only be defined as self-motivated with regard to discovery and enthusiasm. He had literally no exposure to imagery in the form of magazines or any other form of art or science, at home. Yet he can remember as a child, laying on a playground slide wondering where space ended.

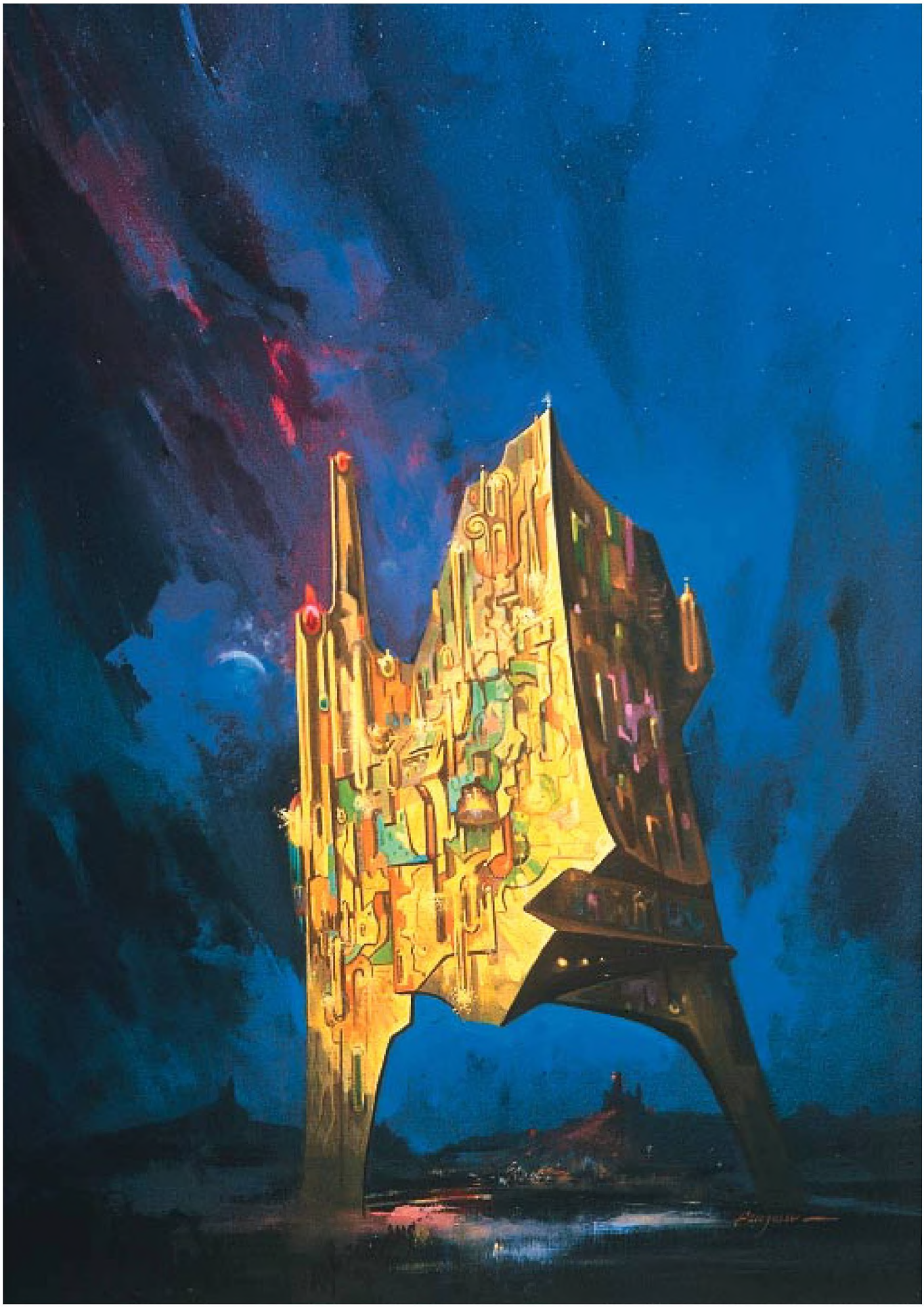
By his teenage years, his various interests became a distraction in classes teaching the more *grounded* subjects. Along with drawing and painting, his time was now spent building airplanes and rockets. These scale rubber powered flying aircraft were built from scratch using blueprints, glue, wood, tissue paper and tenacity. Around the age of 15 he built a large working telescope. With or without knowing it, he was preparing himself for a storied future creating, engineering and designing people, places and things that may not exist for centuries to come.

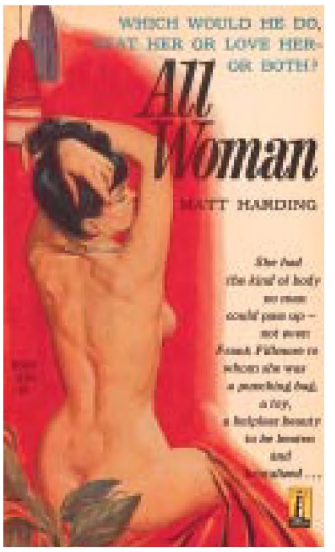
In The League...

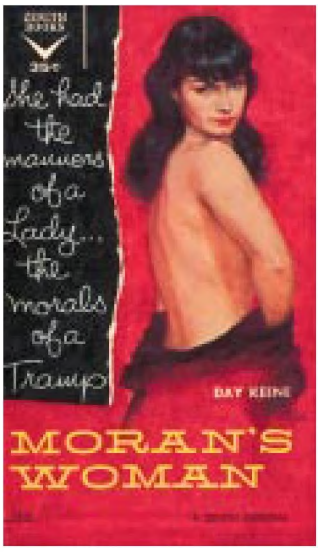
Faragasso graduated from high school in 1946 at the age of 17. Like many young men at that time he realized the need for an advanced education, but was too poor to afford the costly tuition. Along with countless other high school graduates, he enlisted in the Army in order to take advantage of the G.I. Bill. He spent three years in the service, and actually enrolled at the Art Student League prior to his discharge (he had correctly anticipated a considerable waiting list.) During the years 1945-1950, the Art Students League was packed with former servicemen whose aspirations had either been put on hold, or miraculously delivered. Faragasso began classes one month after his formal discharge from the Army.

He will say that he was "Lucky to have Frank Reilly for a teacher. He was the only one making sense about how to train and study to be an artist." Reilly was an innovator, approaching art as both a science and creative expression. Moreover, he was able to articulate an organizational philosophy for the creation of art, and equally important, the business of art. Faragasso took to this common sense approach to creating successful artwork. He was a hard working student who followed Reilly's method with diligent admiration. Classes at the *League* were conducted year round, with summer sessions spent at the Woodstock, NY facility originally built in the early 1930's. Faragasso would spend summers there, where the emphasis of instruction was on painting light and landscapes. These were certainly fun and exciting times for all of Reilly's students.

Opposite: This alternate painting for an unknown cover is Faragasso's vision of a hotel on a bleak planetscape.







Then unknown, struggling artist Jack Faragasso photographs unknown, struggling model Bettie Page. Two of the 36 photos are used as reference for cover paintings. *Photographs copyright Jack Faragasso: 1951, 2001.*

His students *were* his children. Reilly, who owned a house at *Woodstock*, would invite his classes for barbecues every Friday night. Here the students could socialize, discuss art, and have a good meal. Frank Reilly's influence upon Faragasso would ultimately evolve to a point where his abilities as an artist, and possibly instructor, would surpass his fabled teacher. However Faragasso, like all of Reilly's disciples, continues to employ the methods and procedures he learned over 50 years ago while in a studio packed with eager art students.

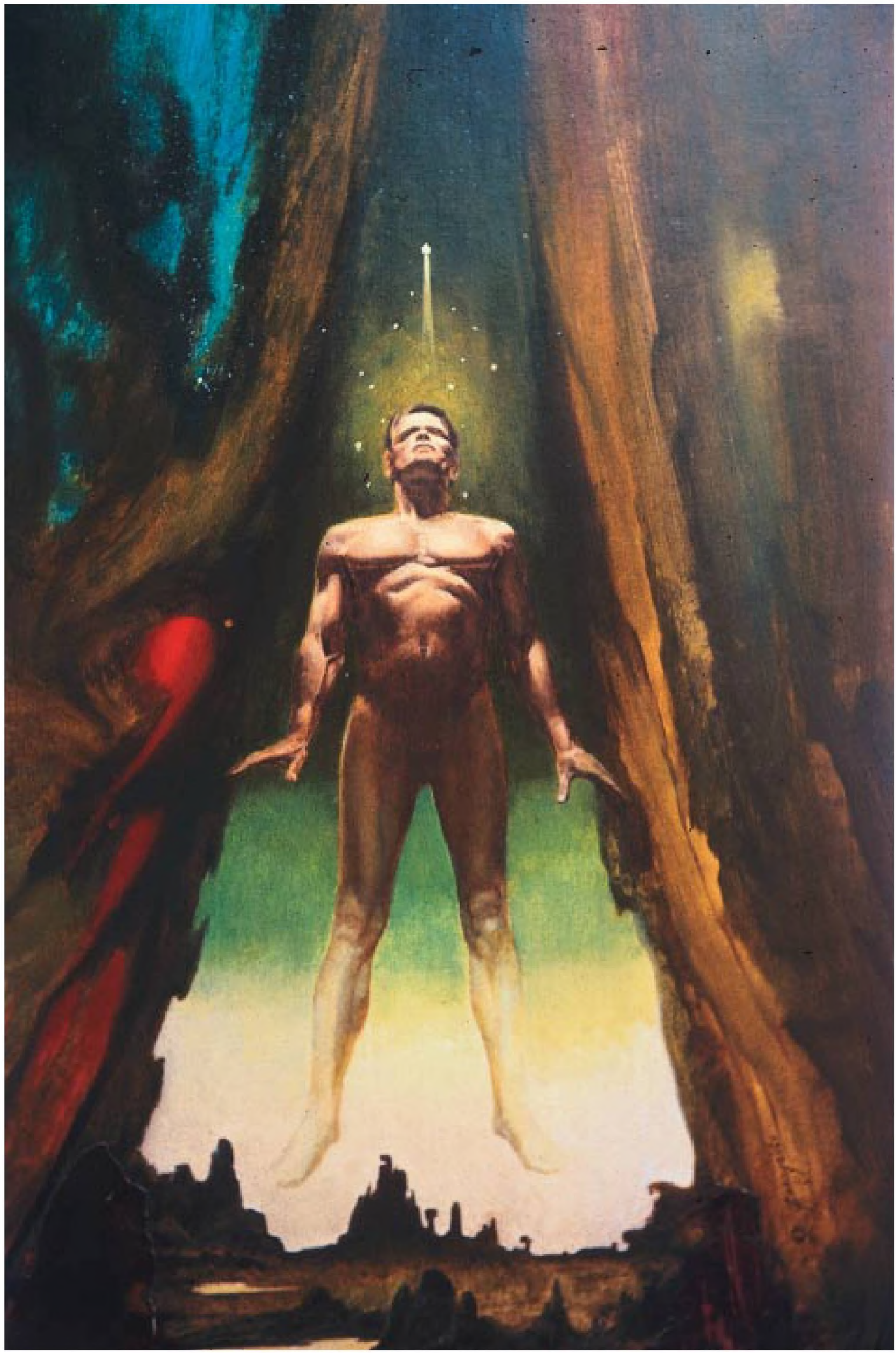
When Faragasso was a student at the *League*, he met and befriended well-known radio personalities Dorothy Killgallen and her husband Richard Kollmar. Killgallen was a New York City columnist and radio star. Kollmar, also a Broadway producer, was none other than famed *radio star*, "Boston Blackie." Kollmar had visited the Art Students League, hanging around for a few days, noting the talent assembled within the classroom. He convinced Bob Lynch (an older student friend of Faragasso's) into recruiting 6 exceptional students to paint pictures for a gallery he was to open. They were provided with a beautifully decorated loft on West 46th Street in Manhattan. Here Faragasso and his classmates painted landscapes, still life, and a variety of other pictures, including examples produced in the techniques of the old masters.

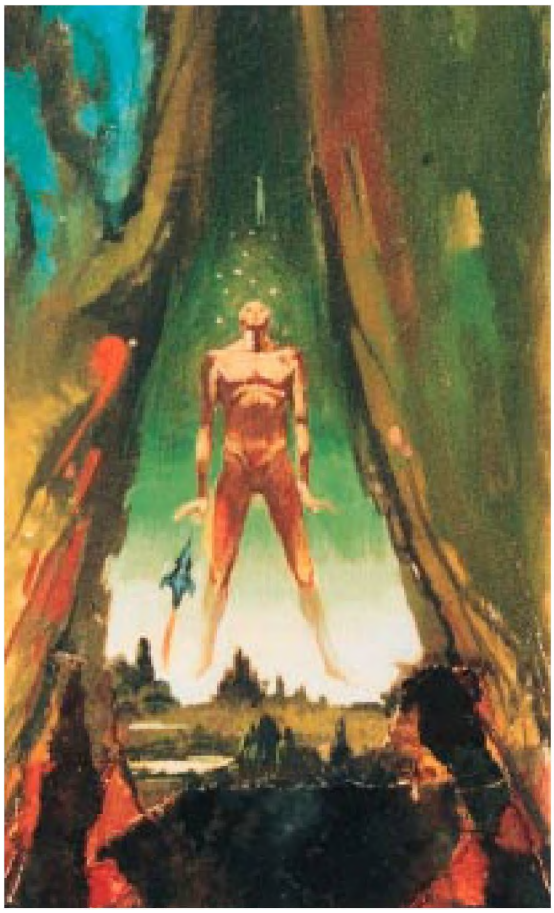
Initially, *The little Studio* was a great success. Killgallen and Kollmar were well respected within various publishing and entertainment industries. The gallery and its artists received invaluable publicity on the radio and through newspaper columns. Kollmar also arranged Faragasso's first illustration commission. Produced for the *Osborne Calendar Company*, it was a commemoration of George Washington Carver. It is now part of the permanent collection of the *George Washington Carver Museum* in Tuskegee, Alabama. Kollmar ultimately lost interest in *The little Studio*, selling the establishment to an owner who preferred abstract impressionism to realism. The gallery's overall theme had been changed, dismissing the 6 resident artists in the process. They were all still enrolled at the Art Students League however, and resumed their studies in earnest.

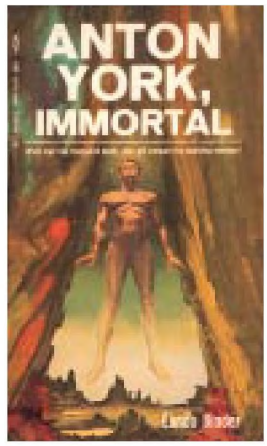
Faragasso's friendship with Richard Kollmar was also responsible for a chance meeting he and friend Bob Lynch would have in 1951. Kollmar wanted the artists to paint French street scenes and nudes. Street scenes were fine, but models were too expensive for an art student's budget. He told the artists he knew a *girl* that would model for them, and gave her telephone number to Lynch. After placing a phone call, a short time later (the *girl* only lived a block away), Faragasso and Lynch were introduced to a pretty, young brunette named Bettie Page. The artists each paid the model a small sum of money, and proceeded to set up form lighting and a makeshift background.

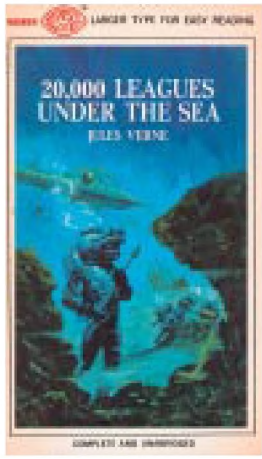
Faragasso is an expert photographer who processes and prints all of his reference photos in his own darkroom. He shot one roll (36 pictures of 35mm B&W negative print film in a Leica rangefinder camera), of the *now famous* Bettie. Faragasso recalls her being extremely warm and friendly, and a very good model. She knew how to pose for artists, and had a "terrific figure" to photograph and paint. Although they never saw her again, Faragasso would use two of the images for cover assignments with Beacon Books' publication of *All Woman*, 1955; and Zenith Books' printing

Above: Rough drawing; and Opposite: final cover painting for *Secret of the Red Spot*, by Eando Binder, *Popular Library* (1971.) This book was printed in numerous languages and print runs.









Evolution of a cover painting: From early rough drawing, to gouache comprehensive sketch (both 41/4" x 7") to finished painting and printed cover. *Anton York, Immortal*, by Eando Binder, Belmont 1969. Above: Notice the differences between the rough comprehensive sketch and the final printed cover of H.G. Wells *20,000 Leagues Under the Sea*.

of *Morgan's Woman* from 1958. These *historic* reference photos appear here in reproduction for the first time.

Beginning in 1951, Faragasso's work began to find it's way into the commercial markets in the form of black and white spot illustrations and line drawings for among other things *game box tops*. His first cover illustrations were for *Orbit*, a small science fiction pulp magazine. He initially produced them in pen and ink, but also did a few full color versions in oil. The whereabouts of these early examples (and many others) are unfortunately unknown to the artist.

Throughout the 1950's, Faragasso produced a variety of covers for numerous publishers, and many editorial or story illustrations for men's adventure magazines. During this time Faragasso himself would go out to present his samples to prospective clients. During one of his initial presentations, he sold a sample to a publisher. He would continue working in that manner for a number of years, occasionally selling the actual examples for publication.

Faragasso resisted working with agents or management for many years. However, the late 50's and 1960's ushered in the practice of *middlemen* in the form of agents. These practices and entities had always existed, maybe just not to the extent of the competitive publishing world of the early sixties. Not only was there a plethora of outstanding artists working, often many of them would be represented by the same agency or management. An agent representing numerous artists had the advantage of variety, and an expense account for *incentives*... It was difficult if not impossible for the free-lance artist to compete with these odds. Even for a highly skilled and creative artist like Faragasso. Many of his peers from the Art Students League that had representation were getting numerous high profile (and the highest paying) jobs. Having exhausted all of the low-paying, lower status commissions, Faragasso capitulated and signed with an agent. He wanted to paint covers for the large publishing houses.

One Giant Leap

After submitting samples to a book publisher who rejected the paintings, Faragasso paid a visit to a high-powered artist's agent. This agent represented over 25 artists, and his *stable* of illustrators were getting most of the work in those days. Faragasso's *new agent* took the *same* samples to the *same* publisher within 48 hours, and sold them. From that day on he worked as

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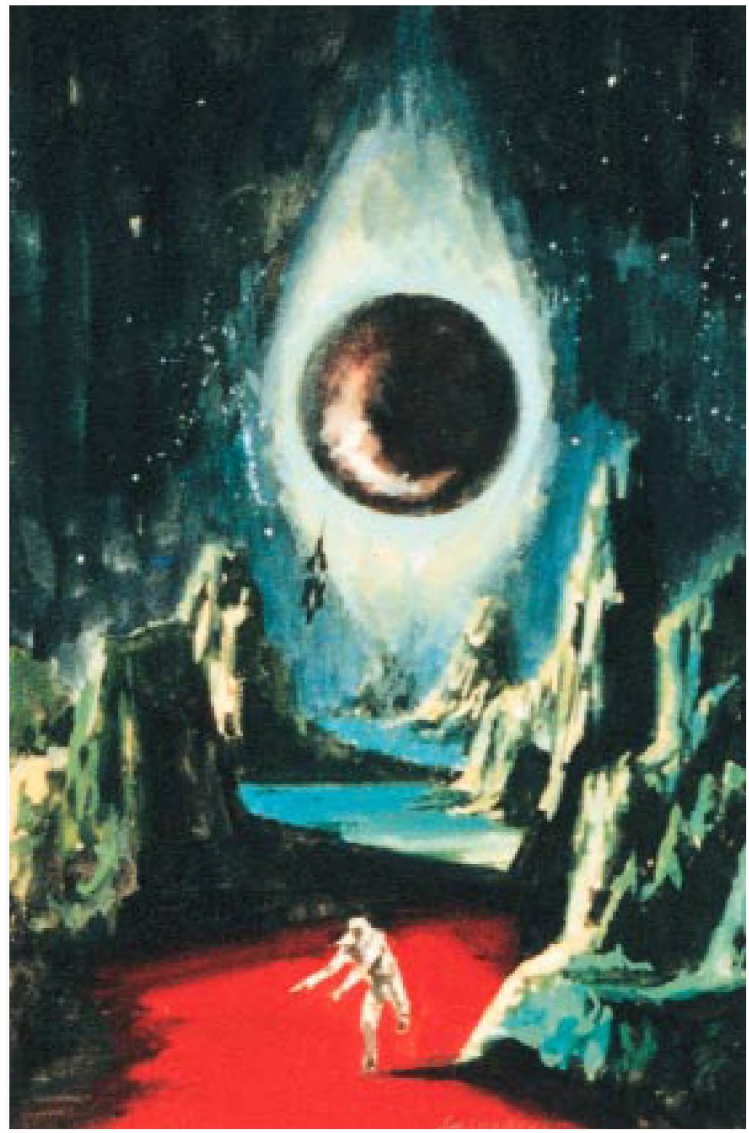


Another unknown title, or alternate version for a cover. This gouache sketch has the look and feel of a movie poster.

regular as the sunrise. Faragasso painted for all of the major paperback publishers such as Ballantine, Popular Library, Lancer, Signet, Berkley, Ace and many others. He became known for his imaginative, artistically masterful science fiction cover paintings. His paintings of classic stories like *20,000 Leagues Under the Sea, War of the Worlds,* and *Secret of the Red Spot* have become the very icons we associate these stories with.

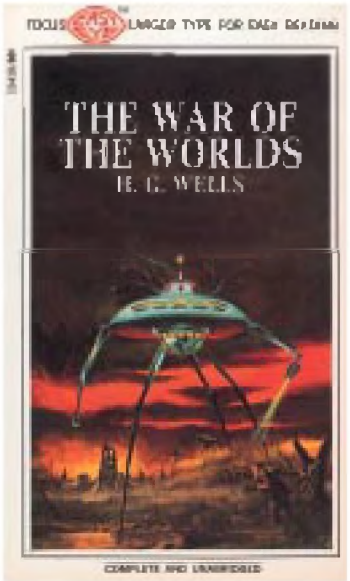
Producing a convincing SF cover is no easy task. Only a well-trained, highly disciplined and skilled artist could produce countless covers at a consistently high level. Once the publishers recognized Faragasso's considerable abilities, he would do just that. He is responsible for painting virtually hundreds of SF paperback covers alone… Faragasso also painted numerous action and crime, western, romance and gothic covers as well.

Faragasso's success as an artist is the result of his innate creativity, an ability to observe the world with a heightened sensitivity, and a disciplined, vigorously practiced approach to drawing, painting and making a picture. His exhaustive method, or approach, was thorough and consistent and remains the same to this day. With a cover, for example, Faragasso would read the story to become familiar with the people, places, and things within

Above: Faragasso's depiction of *When the Sky Burned* is seen here as a rough color sketch at 41/4"x7"; and (right) the magnificent finished painting (oil on gessoed Bainbridge board 36"x24").

the manuscript. Key elements, specifically settings, characters or major occurrences had to be considered for an impacting image in order to sell the book. There was virtually no art direction with regard to the ideation or creation of the image. They would make *suggestions* for the placement of title and sell lines, however it was up to the artist to create the layout and *imagery* of the cover.

Faragasso began with endless thumbnails. These were simple linear abstract patterns of shape and design. After producing no less than 30-40 of these, elements of *reality* would begin to work it's way into the miniature compositions (all of the thumbnails he produced would be saved for future reference). The concept began to articulate through refinement of the most successful thumbnails. Like all good artists, Faragasso has extensive research files on science, technology, and other information. Various hardware such as rocket and space ships, costumes and space pressure suits, futuristic and alien architecture and landscapes (not to mention people, and other life forms) were designed as the process entered the next stage of making larger sketches. These again are refined, and are produced to the final size (41/4"x 7", the actual size of a paperback cover) of the printed version. When the final rough drawing was complete, it would be precisely bordered and transferred to tracing paper.



Faragasso's iconic cover for H.G. Wells', *The War of the Worlds*. Lancer

This *rough drawing* is then in turn transferred via graphite to illustration board. It becomes the platform for the production of *color sketches* that simulate the look of the finished printed book cover. The rough drawing enables Faragasso to produce a variety of examples with variation of color scheme and overall emphasis by simply re-transferring the picture to another board and working in a different direction. The color sketches were produced in gouache, for a variety of reasons. Namely, they are offered as a high quality pigmented water-soluble paint that is very controllable (you could change color schemes easily), and dries quickly to a *crisp* matte surface. They are produced in a complete

This gouache sketch for the *Coming of Strangers* displays a striking composition, and a great example of one of Faragasso's otherworldly creatures. This version was selected to be produced for the final cover art. *McFadden* (1970.)

Another imaginative gouache sketch of a futuristic city and landscape. With subtle modifications, this was the version selected for the final cover. From *The Death Master*, by Benjamin Appel. *Popular Library*.

range of opaque hues, and are perfect for producing fast, highly readable sketches as comprehensive presentations.

When a color sketch was approved, Faragasso would use the same rough drawing to then project his image onto tracing paper to approximately 400% of the original size. This enlarged version would then be refined to a *master* drawing, which in turn would be transferred to gessoed Bainbridge board for painting. The finished, *polished* painting is produced with oils. Although in some cases this was truly not necessary (see 20,000 Leagues Under the Sea color sketch), it was always requested by the art directors. He would have liked to paint the gouache versions "twice up". Faragasso's approach to creating a finished painting is as organized and logical as all of his other methods. His palette and organization of hue, value and chroma are derived from the *Frank Reilly Palette*, and give him complete control and flexibility with his use of color. After blocking in mass shapes, the process of identifying and locating accurate values beginning with the darkest darks is next. The element of overall refinement begins to take place through various relationships of light and dark, color and composition. These relationships become more apparent when the painting is worked as a whole. Information, detail, focus would be included in final stages of any given painting. As a former Reilly student once instructed, "Work from the large to the small, from the simple to the complex". The specific nature of these continuing refinements may vary with the desired effect of the finished results, but these fundamental procedures would be followed time and again by Faragasso.

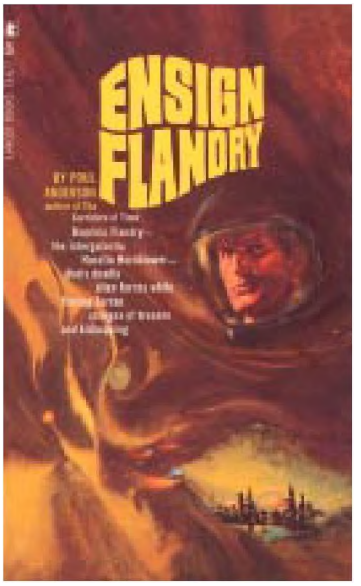
Academician, Author, Student?

Early in 1967, Faragasso was working in near full stride painting covers when he learned that his former teacher, Frank Reilly had died. Reilly had been diagnosed with a brain tumor, and passed away only a month later. In the late 1950's Reilly had founded the Frank Reilly School of Art. Plans for expansion were underway at the time of his death, however all of this came to a grinding halt. All of the former senior students were called in to take over classes and administrative functions. With a lack of dedication and structure, the school began to fail. One day Faragasso received a call from Bob Schulz, friend and fellow student from their days at the Art Students League. Faragasso was asked to take over as Director, Treasurer, and lead Teacher. He accepts out of dedication, and respect for his former teacher.

He taught three classes a day, and painted covers at night, built a house and occasionally produced a fine art piece. Unfortunately, the Frank Reilly School of Art had been left in financial distress. It had been operating with considerable debt for many years. In 1968, after one year, Faragasso made

the wise decision of closing the school and reestablishing the principles of the *Reilly System* where they began, at the Art Students League of New York. Faragasso arranged to have the *Reilly* students enrolled at the *League*, where now Bob Schulz would teach the morning classes, Faragasso the evening sections. He has been there ever since. Schulz unexpectedly passed away in 1979, leaving Faragasso to single-handedly carry the torch. He is *the* authority on the Reilly System of Drawing and Painting.

Copyrighted in 1978, Faragasso's first book, *The Student's Guide to Painting* is the culmination of years of study and experience. It is a scientifically presented masterpiece about light, color, effect, application and procedure to list only a fraction of the material presented. Although there are flaws (image plates, and captions misplaced or missing. Images reproduced in reverse, etc.), the sheer amount of information that would otherwise have been lost, forgotten, or simply never passed along to future generations, is unthinkable. Faragasso explains how and why color changes under differently lighted situations... illustrates differences in the varieties of complexions... explains and presents the Frank Reilly Palette, and advanced variations... plus much more. It was written and presented for the advanced artist, and remains in a class by itself. Faragasso is routinely asked, "if there will ever be a re-printing"? To date, he (Faragasso is the owner of the book copyright, in addition to the material and images contained within) hasn't entertained any *serious* offers or considerations.



Faragasso's cover paintings accompanied some of the most storied writers in science fiction literature. Like the covers themselves, there are too many to list. Here is *Ensign Flandry*, by Poul Anderson. *Lancer*.

Most recently (1998) Faragasso followed up The Students Guide to Painting with Mastering Drawing The Human Figure. As previously mentioned, it is more appropriately the prequel. In this volume, Faragasso illustrates and explains the *Reilly* approach to drawing the head and figure. Again, it is a *complete* presentation and demonstration starting from point A. It is impossible to attempt any description of the material contained within this book because of its thoroughness, and lavish drawings and presentations by of course, Faragasso himself. It is a figure drawing book that teaches you how to draw *more* than just the presented examples. This has truly become the *Faragasso* system at this point in history. Through his books, and his evening classes at the Art Students League, he alone carries the legacy. Now that these theories, innovations and inspiration have been expertly passed along to future generations through his dedication, Faragasso has

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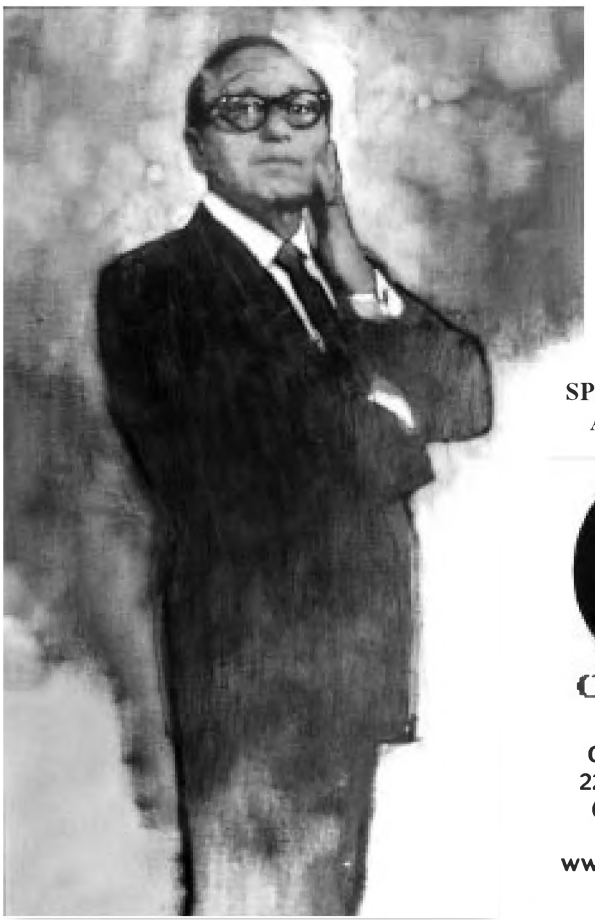

Bernie Fuchs
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oil on canvas

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The Performance represents Faragasso's current abilities and tastes. (Oil on canvas, 36″x24″.)

An Interlude displays the lifetime of knowledge and practice from a master draughtsman and painter.

assured himself, and Mr. Reilly a place in art history.

Faragasso continued to paint covers throughout the 1970's and 80's, however, *commercial* work was becoming much less interesting and more importantly, less challenging. He began to focus on producing fine art, or more correctly, art that he wanted to paint. Through this venue his paintings are seen in galleries and museums throughout the world.

Faragasso continues to be a busy painter who works tirelessly into the early morning hours practicing, experimenting, learning… He remains an avid and expert photographer, carrying his camera at all times. Occasionally, he'll do a sketch in the park or shoot a few interesting reference photos while taking a walk (he recently lost an important envelope full on the bus.) Summers are largely spent at Woodstock, painting, making repairs from the winter months, and relaxing.

To add to his list of artistic accomplishments, Faragasso is also a published poet. During the fall, winter and spring, you can find him every other evening at the Art Students League teaching drawing, painting and picture making. He remains a dedicated, infinitely knowledgeable and compassionate teacher. Still at the top of his form, Faragasso's current paintings show the mark of true masterpieces. When asked if the right situation presented itself, would he be interested in painting for a new generation of science fiction fans. His answer was simply, "Sure, why not… but call me tomorrow, I'm in the middle of a painting right now." ●

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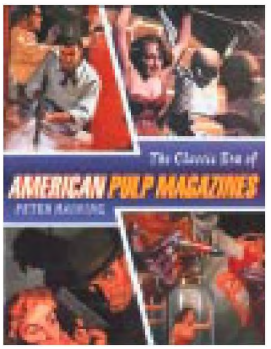


The Classic Era of American Pulp Magazines
By Peter Haining
Chicago Review Press, 2000
Hardcover, $39.95

While the author's introduction purports this study to be primarily devoted to the artwork of the "classic era" of pulps, Haining's book actually functions as an introductory social history of pulp magazine publishing, conveyed as much through the selection of crisp reproductions as through his text. The appeal of the book is to a popular rather than scholarly audience, comprised as it is of a competent and informative, if somewhat cursory, chronicle of the pulps within the historical, social and cultural context of inter-war America. Chapters are broken down not chronologically, rather by genre ('Hot', 'Crime', 'Spicy', etc.), and, despite the book's title, an informative discussion of the 'Brit pulps' industry comprises the last chapter.

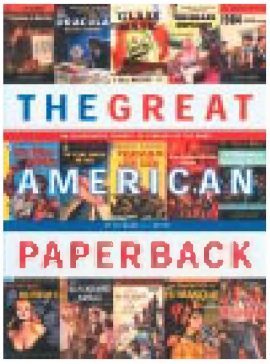
Aside from pointing out (some) genre characteristics, Haining does not differentiate enough between distinguishing characteristics of painters such as H.J. Ward, Rudolph Belarski, Margaret Brundage and Virgil Finlay to be truly interested in illuminating the art of the pulps: Walter Baumhofer is merely described as "brilliant", Enoch Bolles as "wonderful." The author has selected the most lurid examples of cover art (in an admittedly lurid medium), strangely excluding discussion of all superhero titles, such as *Doc Savage* and *The Shadow.* This approach precludes analysis of subtle distinctions and smacks of the sort of middle-brow lip service historically paid to such marginalized art forms ("Shocking!" "Sleazy!"). Why do sensationalistic characteristics of a medium need to be mirrored in contemporary criticism of the work? Despite his initial qualifying nod to the pulp artists and writers who achieved a level of artistic quality that managed to transcend the strictures of the medium, the British author breathlessly lumps their work together as an exoticized example of indigenous American kitsch culture. This perpetual pigeonholing of disparate artistic achievement rankles.

Haining does provide excellent, if again brief, discussions of pulp advertising (targeted at a presumed lascivious reader), examples of reader's letters, and an informative examination of story content, smirkingly excerpting titillating passages. The histories of publishing companies, genres and individual titles, specifically the chapter on the "shudder" pulps and the Grand Guignol tradition, are well done. However, generalizations about readership and reception, and a reliance on received wisdom regarding a uniform cultural wellspring ("... a period of time in the U.S. that was more puritanical, more troubled, and more repressed than it is initially possible to believe of a nation that so prides itself on its freedoms") preempt a deep understanding of the climate. Herein lies the book's major deficiency: a lack of original research and nuanced individual approach to the material (however, the absence of footnotes and sources makes it difficult to grasp whether or not the author is indeed uncovering information for the first time. Understandably this is not an academic treatise, but clarification of sources would be helpful.) While the text is workmanlike with regard to publishing history, as with the majority of recent glossy publications on pulps, paperbacks and comics, too much rich ground is left unexplored. The volume's major contribution is found in the large, sharp, exclusively full color and uncropped reproductions of both covers and black and white line illustrations from relatively obscure pulps. The selection of images refreshingly avoids the repetition of the same handful of covers repeatedly seen in such books. Also useful are Haining's concise biographies of pulp writers, which conclude the book.

At this point in pulp appreciation and scholarship, a book length study on pulp art requires more specific formal analysis of the painters' shared language (a buttery shorthand unique to these covers) and individual stylistic and iconographic variation, as well as a greater exploration of the dynamic between artist, design editor and text. All combined to create this popular art form, and a contrast between original cover art and printed pulp would be fruitful. Haining prefaces his story with the all-too-familiar first adolescent discovery of the garish pulps, a magical experience tinged with wistful nostalgia. Granted, many come to an adult interest in mass cultural material through a youthful appreciation, but the time has come to get beyond this tired approach. A more ambitious book might attempt to explicate the subtextual content of the (more-than-merely-titillating) scantily clad women and gruesome fantasies, the vocabulary of poses and jarring scenarios. Brutality and sex ruled as visual and prose subject matter for obvious commercial reasons, but the time is ripe for further discussion of the best covers' idiosyncratic disjunctive strangeness, packed as they are with bizarre psycho-symbolic imagery. Crucially, the loaded psychological dramas, stylistic invention and crafty manipulation of stereotypes in both art and language were realized within the commercial constraints of the pulp medium- "Shrieking coffins with grisly cargoes plunge the peaceful campus into an apoplexy of terror" (from 'When it Rained Corpses' by Ralph Powers)- and as such constitute the continuing appeal for contemporary artists, writers and collectors plumbing their depths for mysteries beyond childhood nostalgia.

— M. Todd Hignite

The Great American Paperback
By Richard A. Lupoff
Collectors Press, 2001
Hardcover, $60.00



Richard A. Lupoff's new book "The Great American Paperback" is a monumental graphic history of paperback publishing in America. At over 300 pages and including over 600 full color illustrations, this book serves as a tour guide through the history of the paperback publishing industry, 1939 to 1990.

Lupoff's book follows in the footsteps of historians such as Piet Schreuders (*Paperbacks, U.S.A.*, 1981) and Kenneth C. Davis (*Two-Bit Culture, The Paperbacking of America*, 1984) and provides an examination of the rise of the paperback book industry, with concise histories of every major publishing house of the time. It is a compelling story, told by an author whose own 50 year career has included dealings with many of the key figures in the history of the paperback field. (Lupoff is the author of over 40 books, many of which were mass market paperbacks.)

The book is organized into chapters based on a loose chronology, with each chapter containing reproductions of books published by a specific house (Pocket Books, Penguin, Ace, Dell, and so forth.) While the illustrations reproduced are of a consistently high quality, the images are frequently undermined by the unfortunate design decision to overlap the covers to (presumably) fit more books on each page. Although I would rather see fewer covers than to see the images cropped and overlapped in such a fashion, the quantity and diversity of the illustrations more than makes up for this flaw. Along with the classics that we have seen many times in other books (*Marihuana, Black Opium, It Ain't Hay, D for Delinquent, Junkie, etc.*) are scores of rare and different covers that are rarely seen elsewhere (particularly in color.) And although this book is not a price guide, a helpful scale of the relative value/collectibility of each book is provided in the form of a scale from 1 to 5.

The text is entertaining and informative, thoroughly researched and full of historical tidbits and anecdotes sure to fascinate any fan of paperback book collecting. Although the dubious decision to run the type over large pages of solid color at times discourages the reading of the text (reading an entire page of text printed on bright red paper is annoying at best) the tremendous amount of information available here makes it worth the extra effort.

"The Great American Paperback" provides a compelling snapshot of our culture and a glimpse into a unique moment of time in American history. The book also serves as a reminder of what we used to think, how we used to act, and perhaps suggests how we should move into the future.

— Dan Zimmer

CURRENT EXHIBITIONS

The Hiram Walker Imperial Whiskey Collection: 1940s Paintings of Peorians at Work

From 1945 to 1947, Hiram Walker commissioned artists and illustrators (such as Thomas Hart Benton) to paint a series of pictures of its employees at work for use in an advertising campaign for Imperial Whiskey. These original paintings have recently been rediscovered, and will be on display for the first time in almost 50 years at the Peoria Art Guild in the Foster Arts Center, 203 Harrison Street, Peoria, Illinois, from October 12 to November 16.

For more information, call: 1-309-637-2787

Al Parker: Innovator in American Illustration

Washington University, which houses Al Parker's archives and was also his *alma mater*, is hosting the first retrospective exhibition dedicated to the artist's work in more than fifteen years. The exhibition runs from August 20 to October 5 in the university's Special Collections, located on the fifth floor of Olin Library at Washington University.

For more information, call: 1-314-935-5495

The Illustrator In America (1940-2000) Part 2

The completition of a two part exhibit focusing on artists included in Walt Reed's latest book, *The Illustrator in America (1860-2000.)* The last seventy years will be shown in the work of Coby Whitmore, Jon Whitcomb, Al Parker, Bernie Fuchs, Bob Peak, Murray Tinkelman, and many more. The exhibition runs from November 28 to January 5, 2002 in Gallery 2 of the Society of Illustrators, 128 East 63rd Street, New York, NY 10021-7303. www.societyillustrators.org

For more information, call: 1-212-838-2560

Alberto Vargas: The Esquire Pinups

Eighty-four original watercolor and airbrush paintings by Alberto Vargas will be on display at the Spencer Museum of Art, 1301 Mississippi Street, The University of Kansas, Lawrence, KS 66045. The show is comprised of paintings that appeared as pinups in Esquire magazine from October 1940 through January 1948 (from the Esquire Collection of the Spencer Museum) The show will run from September 29 to December 30, 2001.

For more information, call: 1-785-864-4710

Speak Softly and Carry a Beagle: The Art of Charles Schulz

Original cartoon strips, studies, archival photographs and art materials will on be on view in this exhibition of the work of Charles Schulz. The Norman Rockwell Museum at Stockbridge will be the first venue for this exhibition curated by the Minnesota Museum of American Art and the Charles Schulz Museum. The exhibit will run from November 3, 2001 through May 12, 2002. The Norman Rockwell Museum at Stockbridge, Route 183, Stockbridge MA 01262.

For more information, call: 1-413-298-4100

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